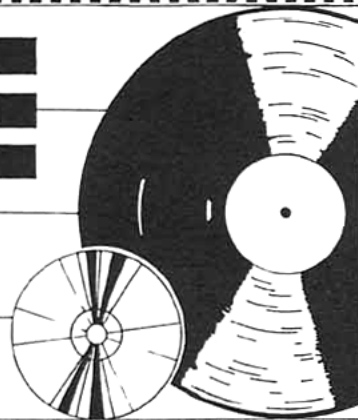


FILM SCORE MONTHLY



#52, December 1994 \$2.95

ERIC SERRA

THE PROFESSIONAL

MARC SHAIMAN

THE FUNNIEST INTERVIEW
YOU WILL EVER READ

SANDY DE CRESCENT

THE MUSIC CONTRACTOR

Other Thrilling Stuff

- Valencia Film Music Conference
- Longer StarGate Liner Notes
- The Music of Star Trek: Part 2
- Recordman's Family Reunion
- Shostakoholics Anonymous

- News on Upcoming Releases
- Film Music Concerts
- Trading Post
- Questions & Answers
- Letters from Readers



FILM SCORE MONTHLY

Issue #52, December 1994

SEND EDITORIAL CORRESPONDENCE, SUBMISSIONS, ADS, QUESTIONS, MAIL BAG LETTERS, AND RELATED JUNK TO:

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(May 15-Sept. 3, home for the summer: RFD 488, Vineyard Haven MA 02568)

Hey Baby, Wanna Go Back to My Room and See My Magazine?: Lukas Kendall

Remembered to Tape Heavy Metal off of Cinemax, not TNT: Andy Dursin

Graphics: William Smith, Chan Chee Kin

Eric Serra Cover Photo: Courtesy Kraft-Benjamin Agency.

Contributors: John Bender, Mike Berman, Bill Boehlke, Jeff Bond, David Hirsch, Robert Hubbard, Jörg Kremer, Andrew Lewandowski, Mike Murray, Daniel Schweiger, Will Shivers, Robert L. Smith, Sijbold Tonkens.

No Thanks to: 4:05PM December sunsets.

The Soundtrack Handbook: Is a free six page listing of soundtrack mail order dealers, books, societies, radio shows, etc., as well as FSM submission and backissue info. It is sent automatically to all subscribers or to anyone upon request. Please write in.

Music in the Frankenstein Trailer: "The Lake" from Philip Glass's *Itaipu*.

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It's been quite a year here at *Film Score Monthly*. The most significant change has been the use of Pearson Publishing as distributors of this magazine, and to be honest we're still figuring out the best ways to ship a monthly rather than a bi-monthly or quarterly publication. Harry Pearson has generously taken on this task literally for free, with the understanding that the magazine will grow into a joint venture under his impressive publishing "empire." As publishers of *The Absolute Sound* and *The Perfect Vision* (and distributor of *Films in Review*), he and his staff are quite busy and it's taken a while for me to deal with them in a civilized manner (my fault). Most recently we've had problems with dealers not receiving the October and November issues, but hopefully everything will be worked out for 1995. It may seem like FSM is just as late as it was when I mailed it myself, but if it were not for Pearson Publishing I would not be able to do 24 pages a month. I owe everybody there many thanks and am optimistic for the future. In the meantime, if you're having subscription problems and want me to take care of it directly, just write. I think of every reader as if he or she was the only reader; I'm on your side.

For the immediate future, I will do a single 24 page issue for January and February 1995—this is to save money (people have no idea how much of a hole I'm in) and get back on schedule. All kinds of great interviews are coming up, including ones with Dennis McCarthy, Christopher Young, Miles Goodman, Joe Lo Duca, Bruce Broughton, Fred Karlin, Royal S. Brown, Basil Poledouris, and if we're lucky, none other than John Barry. So stay tuned, there's a lot of great stuff on its way. This issue, for the people who complain about FSM not covering enough non-U.S. composers, we have a report of a recent Valencia film music conference (15 Mostra de Valencia, Cinema del Mediterrani 13-20 de Octubre '94) and an interview with France's Eric Serra.

I picked up Royal Brown's new book, *Overtones and Undertones*, and was impressed by the scope of his film music "reading" (not to mention overjoyed with the brief score excerpts I could bang out at the piano). I was also a little depressed, however—he took such a noble, high-minded approach to discussing film music, when here I have a light-hearted, sarcastic rag only too happy to find cheap gags in this overlooked art form. Will FSM be forgotten as a flippant piece of trash? Possibly, but where else are future scholars going to find something like an article on the music to *Ed Wood* or *Forrest Gump* (see the last two issues) from the time of the film's release?

Best of 1994: It's that time of year again (i.e. the end) where we have our "Best of the Year" readers poll. Here are the categories: 1) Best Score: For this category only, pick five scores to 1994 movies and number them 1-5. It screws things up if you pick more or less than five. No ties and stuff. 2) Top five scores you think will get Oscar nominations. These are not necessarily the best scores, just the ones you think will get recognized for Oscars due to the composer, success and type of film, etc. Indicate your predicted winner as well. 3) Best Composer—not the best composer of all time, but the person who had the best output in 1994. 4) Best Record Label—again, the label that did the best work this past calendar year, not in its entire history. 5) Best CD Reissue of a Past Album—self-explanatory, 1994 only. 6) Best CD Issue of a Past Unreleased Score—either original tracks or a re-recording. Please note the difference here—this is a new CD of a score that never came out before, whereas the last category is for a CD issue of a score that was previously available on an LP or even another CD. 7) Best Unreleased Score—again, to

a 1994 film. 8) Best Compilation—can be of original tracks or a new recording. Also, let's not forget: 9) Worst Score. 10) Worst Composer. 11) Worst Record Label. 12) Worst Reissue (of a past album or unreleased score). Feel free to make up your own categories and mention trends and events of '94. Important: Send your entries not to me, but to Andy Dursin, PO Box 846, Greenville RI 02828 (he traditionally compiles this poll and every year I have to forward a ton of crap because people stop reading by this point). Results will be printed in the March issue; deadline for entries is February 10th.

Late Concert News: There will be an "Akira Ifukube vs. John Williams" film music concert (Sigeo Genda cond. the Shinsei Nihon symphony orchestra) on Jan. 13 at Tokyo Art Hall, Japan.

Go, Ed Wood, Go! The Los Angeles Film Critics Association's 1994 best score award went to Howard Shore for *Ed Wood*.

Events: The Society of Composers and Lyricists was scheduled to hold a panel discussion on Jan. 4, 1995 at Hotel Hikko in Beverly Hills, CA. Topic was "Music Meetings: Business vs. Creative," with scheduled panelists Mark Snow, Bruce Broughton, Shirley Walker, Patrick Williams and music supervisor Ron Gertz. The SCL will present another installment in its Composer-to-Composer Series at 9AM on Feb. 11, with Fred Steiner presenting an analysis of Max Steiner's classic 1933 score for *King Kong*. No, they aren't related. This will take place at the Director's Guild Theater, 7920 Sunset Blvd, West Hollywood. For more info, call 310-281-2812.

Print Watch: McNally's *Price Guide for Collectible Soundtracks (1950-1990)* is back from the printers. It can be ordered from West Point Records at 805-253-2190. • Mark So is cranking away at *The Horner Letter*, a newsletter singularly dedicated to composer James Horner. Write him for a free copy. • *The New York Times* recently had an article on composer W.G. "Snuffy" Walden. Their 12/7/94 edition had an article on Philip Glass (mentioning his film works) and one on the *Beauty and the Beast* film score opera. • There is indeed an "Audio Watchdog" column in the magazine *Video Watchdog*, written by Douglas Winter. • *Ciné Scores* is a quarterly French magazine dedicated to film music; the last issue had an interview with French composer Germinal Tenas. Annual subscriptions are 60 FF (\$15) payable to Manuel Riesco by international money order; individual copies are 15 FF (\$4). Send to 29 Bd Gal Vanier, 14000 Caen, France.

Deaths: Veteran composer, arranger and orchestrator Irwin Kostal died of a heart attack on Nov. 23 at the age of 83. According to Jeannie Pool of the Society for the Preservation of Film Music, composer Shirley Walker was with him at his home, interviewing him for an SPFM oral history project. Kostal worked on such screen adaptations as *West Side Story* and *The Sound of Music* (winning Oscars for both) as well as Disney's *Mary Poppins*, *Bedknobs and Broomsticks* and *Pete's Dragon*. He was president of the American Society of Music Arrangers and Composers (ASMAC) and will be sorely missed. • Jazz trumpet player and arranger Milton (Shorty) Rogers died Nov. 8 at Valley Presbyterian Hospital in Van Nuys, CA, at the age of 70. He performed with and composed for Woody Herman's and Stan Kenton's big bands and did arranging work on such movies as *The Wild One* (Leith Stevens, 1954). He scored a few TV movies in the late 1960s and 1970s such as *Gidget Grows Up*, *Breakout* and *Return of the Mod Squad*.

TV/Radio Watch: George Fenton will be briefly featured in the series *Mystery of the Senses*, to be aired on PBS in the spring.

Mail Order Dealers: Berkshire Record Outlet, Inc. is a classical mail order dealer with some soundtracks. LPs, cassettes and CDs are available, including many out-of-print Bay Cities CDs at bargain prices. Send \$2 for catalog, Rte 102 Pleasant St, RR1, Lee MA 01238-9804; ph: 413-243-4080. • If you're looking for discs from many of the obscure and/or overseas labels mentioned in these pages, you'll have to go through the specialty dealers. Try Screen Archives, Intrada, STAR (addresses elsewhere in these pages) as well as Footlight Records (212-533-1572).

Recent Releases: Walt Disney Germany has reissued the *Lion King* CD with an extra four minute Hans Zimmer cut, "Henas." • More German pirates have released a "private limited edition" (only a few hundred copies) of *Spartacus*, a 2CD set with 146 minutes of Alex North's score. Sound quality is variable. • U.S. pirates have released a 65 minute, 2000 copy limited edition CD of *Excalibur*, with the film's classical tracks and original Trevor Jones score. This one's from "Old-World Records," the people behind the illegal "Off-World Records" *Blade Runner* CD. Get it for \$35 from the usual mail order suspects. • Polydor has released a CD of *Scarlett* (recent TV mini-series) by John Morris, 523 867-2, over 70 minutes long. • Disney has released a 4CD Alan Menken/Howard Ashman/Tim Rice box set, with expanded soundtracks to *The Little Mermaid*, *Beauty and the Beast* and *Aladdin*.

Incoming: Christopher Franke's company, Sonic Images, will release his *Babylon 5* TV soundtrack next February/March. • Recording in February in Berlin for release on a label yet to be decided is a Mark Twain CD, featuring two 36 min. suites, one from Korngold's *The Prince and the Pauper* and the other from Steiner's *The Adventures of Mark Twain*. This is being restored by John Morgan, to be conducted by Bill Stromberg. • Mysterious German boot label Delphi (which we've alternately called "Best" and "GEMA") will issue Goldsmith's *Illustrated Man*, *City of Fear*, *Lonely Are the Brave*, *Studs Lonigan*, others—these are from third generation dubs of tapes stolen long ago from studios. They are illegal and will sound like crap. Lawsuit time, Jerry. • Reprise will have a *Maverick* score album (Randy Newman) out January 17—just in time for what? • The German Wessex label will issue *Alfred the Great* (Raymond Leppard) on CD with extra music. • Sony Classical will do *Cobb* (Elliot Goldenthal) and *Little Women* (Thomas Newman). • Michael J. Lewis will have a 2CD compilation of his work out early next year.

What Labels Are Doing Sooner or Later

Epic Soundtrax: Due Jan. 10: *Legends of the Fall* (James Horner). Due Jan. 21: *The Madness of King George* (Handel, arranged and conducted by George Fenton). Due March 14: *500 Nations* (Peter Buffett, Kevin Costner-produced TV documentary). Due March 21: *Moviola 2* (John Barry, new recording, action-adventure themes).

Fifth Continent: Due in '95: "...At the Movies" 2CD compilations, with some unreleased music.

Fox: The next Classic Series CDs will be out in February or March 1995: 1) *The Ghost and Mrs. Muir* (1947, 55 min.)/A *Haful of Rain* (1957, 10-12 min.), Bernard Herrmann. 2) *Journey to the Center of the Earth* (1959, Herrmann, 66 min.). 3) *The Mephisto Waltz* (1971, 35-40 min.)/*The Other* (1972, 25-30 min.), Jerry Goldsmith. 4) *Predator* (1987, Alan Silvestri, 47 min.)/*Die Hard* (1988, Michael Kamen, 24 min.), with *Alien*³ Fox Fanfare. 5) *Forever Amber* (1947, David Raksin). The two musicals will probably be out in early '95 as well (distributed by BMG), and have already been included on cassette with the new videos of the films. These are: 1) *The*

Sound of Music (1965, Rodgers/Hammerstein, 75 min., completely remixed). 2) *State Fair* (1945, Rodgers/Hammerstein). *The Sound of Music* will also be included as a 24 karat gold CD with the new laserdisc of the film, due Nov. 23. • *Nell* (Mark Isham) is due in January. A Mark Snow *X-Files* TV soundtrack is forthcoming.

Intrada: Due February is a new recording of *Ivanhoe* (Rózsa, 1952, complete score, 65 min.), with Bruce Broughton conducting the Sinfonia of London. To be recorded in Feb./March is *Julius Caesar* (1953, 45 min.), also with music from *The Man in Half Moon Street* (1944, 14 min.) and *Valley of the Kings* (1954, 5 min.). Intrada is a label and mail order outlet, write for free catalog to 1488 Vallejo St, San Francisco CA 94109; ph: 415-776-1333. • Imminent as of presstime was the Laurence Rosenthal 2CD set which Intrada produced and will carry on his behalf.

Koch: Due April is a Rózsa solo violin CD (*Sonata for Violin, Duo, Variations on a Hungarian Peasant Song, North Hungarian Peasant Song and Dance*); due May is a Malcolm Arnold chamber CD, including film score *Hobson's Choice*; due June is a CD of Rózsa's *Sinfonia Concertante* and *Viola Concerto*. To be scheduled is a CD of two Issak Schwartz scores to Kurosawa films (*Dersu Uzal* and *Yellow Stars*). Recording in Feb. 1995 in New Zealand for future release are: 1) A Korngold album, with suites from *The Sea Hawk*, *The Sea Wolf*, *Elizabeth and Essex* and *Juarez*. 2) A CD of piano concertos, with *Hangover Square* (Herrmann), *Paradine Case* (Waxman), *Spellbound* (Rózsa) and an Alex North concert piece. • Due Jan. 1995 from Koch Screen is *Full Circle* (Colin Towns, 1976, U.S. title *The Haunting of Julia*, first CD), including Towns's 30 minute *Trumpet Concerto for String Orchestra* (first recording).

Legend & RCA OST: Imminent from Legend: *Dr. Faustus/Francis of Assisi* (Nascimbene); imminent from RCA OST: *I pugn in tasca/I basilischi/Gente di rispetto* (Moricone). Forthcoming from these Italian labels: *La resa dei conti* (aka *Big Gundown*), *Navajo Joe*, *Faccia a faccia* (Moricone), *Toby Dammit*, *Satyricon* (Rota).

Marco Polo: The two Golden Age albums recorded earlier this year (*Captain Blood*, *Three Musketeers*, *Scaramouche*, *The King's Thief* on one CD, *Juarez*, *Devotion*, *Gunga Din*, *Charge of the Light Brigade* on another) will be out in early '95. Just recorded in Moscow are two horror albums: 1) *The House of Frankenstein* (Salter, Dessau), complete score. 2) *Son of Frankenstein* (Skinner), *The Wolfman* (Salter, Skinner, C. Previn) and *The Invisible Man Returns* (same), suites of approx. 20 min. each. Bill Stromberg will conduct; the recordings will be supervised by reconstructionist John Morgan. Being restored for another CD are suites from *Sahara* (Rózsa), *Another Dawn* (Korngold), *The Lost Patrol* (Steiner) and *Beau Geste* (Newman).

Milan: Due Jan. 10: *Nobody's Fool* (Howard Shore), *Hunters* (The Residents). Feb. 14: *Once Were Warriors* (songs from New Zealand).

Play It Again: Forthcoming: *Ember Years Vol. 3* (early John Barry recordings with Chad & Jeremy and A Band of Angels), *Film Music of Roy Budd* (*Fear Is the Key*, *Soldier Blue*, others).

Point/GDM Music: Forthcoming in Point's second batch: *Il deserto dei tatar* (Moricone), *D'amore si muore/Verushka* (Moricone), *Qualcuno in ascolto* (Donaggio), *A ciascuno il suo/Una questione d'onore* (Bacalov), *L'armata brancaleone/Brancalone alle crociate* (Rustichelli). Forthcoming from GDM Music: *Italian Comedy Soundtracks* (Trovajoli); *Adulterio all'Italiana*, *Il profeta*, *L'uccello migratore*, *Don Giovanni in Sicilia*, *Dellamorte dellamore* (De

Sica, zombie film, synths), *Senza pella* (Ovadia).

PolyGram: Due March: *Little Odessa* (various Russian music, on Philips), *Before the Rain* (Anastasia, various, on London), *Queen Margot* (Goran Bregovic, also on the London sub-label).

Prometheus: Imminent from this Belgian label, if they aren't already out: *All the Brothers Were Valiant* (Rózsa), *The Film Music of Allyn Ferguson, Vol. 2* (*Ivanhoe*, *Camille* TV movies). Due next year: *Don Quixote* (Lalo Schiffrin), *Platoon/Salvador* (Georges Delerue, some previously unreleased music).

Reel Music: Due mid-Jan.: *The Fred Karlin Collection, Vol. 1* (suites from TV projects *The Autobiography of Miss Jane Pittman*, *Vampire*, *Inside the Third Reich*). This will be available from specialty shops and directly from the label at 13876 SW 56th St, Ste 178, Miami FL 33175.

Silva Screen: Due in January: *The Cold Room* (Michael Nyman). Recorded in December for release in early 1995 are *Doctor Zhivago*: *Classic Film Music of Maurice Jarre* (Zhivago, Ryan's Daughter, Passage to India, El Condor, Fatal Attraction, The Collector, Man Who Would Be King, first recording of suite from *Jesus of Nazareth*) and *To Catch a Thief*: *A History of Hitchcock Vol. 2* (*Vertigo*, *Rear Window*, *North by Northwest*, *Strangers on a Train*, *Torn Curtain*, *Trouble with Harry*, first recordings of *The 39 Steps*, *The Lady Vanishes*, *Stagefright*, *Rope*, *Lifeboat*, *To Catch a Thief*). Recording in the first part of 1995 is also *The Valley of Gwangi*: *Classic Film Scores of Jerome Moross* (*War Lord*, *Rachel Rachel*, *The Sharkfighters*, *The Cardinal*, *Adventures of Huckleberry Finn*, *Mountain Road*, *Wagon Train*, etc.). These compilations will be performed by the City of Prague Philharmonic conducted by Paul Bateman.

SLC: Due Dec. 21 from Japan's finest soundtrack label: *Francis Lai EP Collection*, *Claude Lelouch/Francis Lai*, *Francis Lai Songbook* (three compilations), *I Love Trouble* (Newman, Japanese edition), *Jacques Tati's Trafic* (Charles Dumont), *Film Works by Akira Ifukube Vol. 2*.

Sony: Due the first week of March, 1995: *The Alamo* (Tiomkin, expanded, some minor sound FX, 66:36), *The Blue Max* (Goldsmith, expanded, 62:41 min.), *Bridge on River Kwai* (Arnold, expanded, 49:49), *King Rat* (Barry, same as LP), *Lion in Winter* (Barry, straight reissue), *MASH* (Mandel, songs and score, 59:20), *Music from Hollywood* (live 1963 concert with original composers conducting, stereo, expanded, 75:39), *Star Trek: The Motion Picture* (Goldsmith, expanded, 64:23), *The Reivers* (Williams, one extra cut, 32:47). Due in Sony's Mastersound series around the same time is a 24 karat gold CD of *Dances with Wolves* (John Barry) with three extra tracks, including the film version of the buffalo hunt. This is hopefully the first batch of many from Sony but it will depend on sales. Buy them!

Tsunami: Due by the end of the year from this renegade German label: *Moritur* (Goldsmith), *Marnie* (Herrmann), *Wonderful Country* (North), *The Bad Seed* (North), *Bird Man of Alcatraz* (Bernstein). Announced for early 1995: *Rainmaker* (North), *Fitzwilly* (Williams), *More Music from Spartacus* (North), *Bernard Herrmann: Cape Fear*, *Beneath the Ten Mile Reef* and *More*, *Patton/Patch of Blue* (Goldsmith, with extra *Patton* music), *Born Free/The Knack* (Barry). These are unlicensed and will probably sound like crap.

Varèse Sarabande: Due Dec. 20: *Drop Zone* (Hans Zimmer), *Street Fighter* (Graeme Revell). Due Jan. 3: *Richie Rich* (Silvestri). Planned for early '95 are *seaQuest DSV* (John Debney) and two Seattle Symphony compilations (one conducted by Cliff Eidelman, one by Joel McNeely).

CURRENT FILMS, COMPOSERS AND ALBUMS listed from The New York Times of December 4 and 11, 1994

<i>Camilla</i>	John Altman, Daniel Lanois	<i>Nell</i>	Mark Isham	Fox Records
<i>Cobb</i>	Elliot Goldenthal	<i>The Pagemaster</i>	James Horner	Fox Records
<i>Disclosure</i>	Ennio Morricone	<i>The Professional</i>	Eric Serra	Tristar
<i>Drop Zone</i>	Hans Zimmer	<i>Pulp Fiction</i>	songs	MCA
<i>Federal Hill</i>	David Bravo, Bob Held	<i>Quiz Show</i>	Mark Isham	Hollywood
<i>Immortal Beloved</i>	Ludwig van Beethoven	<i>Ready to Wear (Pret-a-Porter)</i>	Michel Legrand	Columbia/Miramax
<i>Interview with the Vampire</i>	Elliot Goldenthal	<i>Red</i>	Zbigniew Preisner	Virgin
<i>Junior</i>	James Newton Howard	<i>The Santa Clause</i>	Michael Convertino	
<i>The Lion King (again!)</i>	Hans Zimmer	<i>Speechless</i>	Marc Shaiman	
<i>A Low Down Dirty Shame</i>	Marcus Miller	<i>StarGate</i>	David Arnold	Milan
<i>Mary Shelley's Frankenstein</i>	Patrick Doyle	<i>Star Trek: Generations</i>	Dennis McCarthy	GNP/Crescendo
<i>Miracle on 34th Street</i>	Bruce Broughton	<i>Street Fighter</i>	Graeme Revell	Priority (songs), Varèse (score)
<i>Mrs. Parker/Vicious Circle</i>	Mark Isham	<i>Trapped in Paradise</i>	Robert Folk	

UPCOMING MOVIES

Originator of Correct Information Only: RICHARD KRAFT

DAVID ARNOLD: <i>Cut Throat Island</i> .	GEORGE FENTON: <i>Mixed Nuts</i> , <i>Mary Riley</i> , <i>Madness of George the 3rd</i> .	Mr. Harrick's <i>Opus</i> , <i>Demon Night</i> , <i>Die Hard 3</i> , <i>Fat Tuesday</i> .	<i>Bind</i> , <i>Basketball Diaries</i> .
JOHN BARRY: <i>The Grass Harp</i> .	ROBERT FOLK: <i>Police Academy VII</i> .	WOJCIECH KILAR: <i>Death and the Maiden</i> (d. Roman Polanski).	RICHARD ROBBINS: <i>Jefferson in Paris</i> .
ELMER BERNSTEIN: <i>Canadian Bacon</i> , <i>Devil in a Blue Dress</i> , <i>Roommates</i> .	ELLIOT GOLDENTHAL: <i>Batman Forever</i> , <i>Voices from a Locked Room</i> .	JOHN LURIE: <i>Blue in the Face</i> .	J. PETER ROBINSON: <i>Vampire in Brooklyn</i> (w/ Eddie Murphy).
TERENCE BLANCHARD: <i>Clockers</i> .	JERRY GOLDSMITH: <i>Congo</i> , <i>City Hall</i> (w/ Al Pacino), <i>Thief of Always</i> , <i>Judge Dredd</i> , <i>Babe</i> , <i>I.Q.</i>	M. MANCINI: <i>Man to Man</i> , <i>Bad Boys</i> .	CRAIG SAFAN: <i>Major Pain</i> .
SIMON BOSWELL: <i>Hackers</i> .	MILES GOODMAN: <i>Indian in the Crib</i> , <i>Stranger Things</i> .	ALAN MENKEN: <i>Pocahontas</i> , <i>Hunchback/Notre Dame</i> , <i>Hercules</i> (anim.).	JOHN SCOTT: <i>Walking Thunder</i> , <i>Yellow Dog</i> , <i>The Lucona Affair</i> .
CARTER BURWELL: <i>The Tool Shed</i> , <i>Two Bits</i> , <i>Rob Roy</i> , <i>Journey of the August King</i> , <i>No Fear</i> .	DAVE GRUSIN: <i>The Cure</i> .	ENNIO MORRICONE: <i>Scarlet Letter</i> .	MARC SHAIMAN: <i>American President</i> , <i>Forget Paris</i> , <i>Stuart Smalley</i> .
STANLEY CLARKE: <i>Panther</i> .	JAMES HORNER: <i>Legends of the Fall</i> , <i>Balto</i> , <i>Apollo 13</i> , <i>Brave Heart</i> , <i>Casper</i> , <i>Jumanji</i> , <i>Jade</i> .	IRA NEWBORN: <i>The Jerky Boys</i> .	DAVID SHIRE: <i>One-Night Stand</i> .
MICHAEL CONVERTINO: <i>Amelia and the King of Plants</i> .	JAMES NEWTON HOWARD: <i>Outbreak</i> , <i>Paris Match</i> , <i>Restoration</i> , <i>Just Cause</i> , <i>Copycat</i> .	DAVID NEWMAN: <i>Boys on the Side</i> .	HOWARD SHORE: <i>Before and After</i> .
STEWART COPELAND: <i>Silent Fish</i> .	MARK ISHAM: <i>Miami</i> , <i>Waterworld</i> , <i>Safe Passage</i> , <i>My Posse Don't Do Homework</i> , <i>Losing Isaiah</i> .	THOMAS NEWMAN: <i>Little Women</i> , <i>Unstrung Heroes</i> , <i>How to Make an American Quilt</i> .	ALAN SILVESTRI: <i>Richie Rich</i> , <i>Quick and the Dead</i> , <i>Father of the Bride 2</i> .
JOHN DEBNEY: <i>House Guest</i> , <i>Getting Away with Murder</i> , <i>Fiddler's Green</i> (made-for-HBO movie), <i>Runaway Brain</i> (new Mickey Mouse short).	MAURICE JARRE: <i>First Knight</i> .	JACK NITZSCHE: <i>Crossing Guard</i> .	MARK SNOW: <i>Katie</i> .
PATRICK DOYLE: <i>Little Princess</i> , <i>A French Woman</i> .	TREV. JONES: <i>Hideaway</i> , <i>Kiss of Death</i> .	MICHAEL NYMAN: <i>Mesmer</i> , <i>Portrait of a Lady</i> .	DAVID SPEAR: <i>Pentathlon</i> .
RANDY EDELMAN: <i>Pontiac Moon</i> , <i>Dragon Heart</i> , <i>Tall Tales</i> , <i>Billy Madison</i> (w/ Adam Sandler).	MICHAEL KAMEN: <i>Strange Days</i> , <i>Circle of Friends</i> , <i>Don Juan de Marco</i> and <i>the Centerfold</i> (w/ Marlon Brando).	VAN DYKE PARKS: <i>Wild Bill</i> .	DAVID STEWART: <i>Show Girls</i> (mostly songs for Paul Verhoeven film).
DANNY ELFMAN: <i>To Die For</i> , <i>Dolores Clayborn</i> (psychological thriller).		BASIL POLEDOURIS: <i>Dumbo Drop</i> , <i>Free Willy 2</i> , <i>Under Siege 2</i> .	MICHAEL WHALEN: <i>Men of War</i> .
STEPHEN ENDELMAN: <i>Jeffrey</i> .		RACHEL PORTMAN: <i>To Wong Foo</i> , <i>Pyromaniacs</i> , <i>A Love Story</i> , <i>Smoke</i> .	CHRISTOPHER YOUNG: <i>Judicial Consent</i> , <i>Murder in the First</i> .
		J.A.C. REDFORD: <i>Heavyweights</i> , <i>Bye-Bye Love</i> .	HANS ZIMMER: <i>Beyond Rangoon</i> , <i>Nine Months</i> , <i>Crimson Tide</i> .
		GRAEME REVELL: <i>SFW</i> , <i>The Ties That</i>	Zbigniew Preisner's score for <i>The Perez Family</i> was thrown out. Drag.

FILM MUSIC CONCERTS

Florida: Feb. 1—Florida Phil., Ft. Lauderdale; A President's Country Medley (Tiomkin), <i>Body Heat</i> (Barry), <i>King Kong</i> (Steiner), <i>Dr. Zhivago</i> (Jarre), <i>Magnificent Seven</i> (Bernstein), <i>The Raiders March</i> (Williams).	<i>and the Beast</i> (Menken), <i>Somewhere in Time</i> (Barry), <i>Rocketeer</i> (Horner), <i>Unchained</i> (North), <i>Friendly Persuasion</i> (Tiomkin), <i>Raiders March</i> (Williams).	Norway: Jan. 26—Trondheim sym.; <i>Gone with the Wind</i> , <i>Now Voyager</i> (Steiner), <i>Alien</i> , <i>Star Trek</i> (Goldsmit).	For a list of silent film music concerts, write to Tom Murray, 440 Davis Ct #1312, San Francisco CA 94111.
Ohio: Jan. 27—Canton s.o.; <i>Rudy</i> (Goldsmit).	Illinois: Jan. 21—Champagne-Urbana s.o., Urbana; <i>Witness</i> (Jarre), <i>Prince Valiant</i> (Waxman).	Jerry Goldsmith will be with the Toledo, Ohio s.o. on March 11, 1995.	If you are interested in a concert, contact the respective orchestra's box office. Thanks go to John Waxman for the majority of this list, as his company, Themes and Variations, provides the scores and parts to the orchestras. Concerts subject to change without notice. (Note: "s.o." stands for "symphony orchestra.") Please send in any additional concert info you might have.
Indiana: Feb. 9—Northwest Indiana s.o., Muncie; <i>Tom Jones</i> (Addison), <i>A Tribute to David Lean</i> (Jarre), <i>Summer of '42</i> (Legrand), <i>Gone with the Wind</i> (Steiner), <i>Robin Hood</i> (Korngold), <i>Sea Hawk</i> (Korngold), <i>Moon River</i> (Mancini), <i>Madame Bovary</i> (Rózsa), <i>Beauty</i>	Canada: Jan. 5, 6, 7—Calgary s.o., Alberta; <i>Raiders March</i> (Williams). Jan. 7—Orchestra London, Ontario; <i>Around the World in 80 Days</i> (Young), <i>Born Free</i> (Barry), <i>Hatari</i> (Mancini), <i>A Passage to India</i> (Jarre).	"Sound Tracks II" is a big concert by New York's Little Orchestra Society scheduled to take place March 9, 1995 at Lincoln Center; music by Moross, Waxman, Herrmann, Williams, Korngold, more. Call 212-704-2100 for info.	
	France: Jan. 1—Phil. Orch. of Nice; <i>Lawrence of Arabia</i> suite (Jarre).	On Feb. 3, 4 the Vancouver s.o. (Canada) will have a Mancini tribute concert. Call 604-876-3434 for ticket info.	

QUESTIONS

Compiled with Joy by LUKAS KENDALL

Q: Are/were there any gentile film composers of any stature? As a "WASP" I know better than to limit the above question to my own peculiar and probably unrepresented sub-group, but I'm just curious. -AL	Q: Why didn't Basil Poledouris record <i>Robocop 3</i> in London, like the original? -JM	A: It was how long the LP was—that's generally how long LPs were—and when Mercury did a CD reissue they didn't include extra music, for whatever reason.
A: Sure! While such composers as Steiner, Rózsa, Waxman, Korngold, Newman, Friedhofer, Herrmann, Bernstein, Fielding, North, Goldsmith, Raksin, Rosenman, Rosenthal and many more are "members of the tribe," as we say, there are many "halachically-challenged" composers such as Williams, Broughton, Mancini, Poledouris, Barry, C. Young and Morricone who are not. Or, at least that's what I assume from their last names and known countries of origin, my apologies if I've erred. I'm not going to make an ass out of myself by guessing more than this who is Jewish and who is not, or making any more silly Jew/gentile jokes, but the answer to your question is definitely yes.	Q: Why was the name of the orchestra omitted on many of Basil Poledouris's past records? -MR	Q: When will the next set of Varèse Sarabande CD Club CDs be released? -MR
Q: Did Elmer Bernstein have a score thrown out of Casey's Shadow (used score by Pat Williams?) -JMc	A: This is not unique to Basil. When a score is recorded not with an established orchestra (the LSO, Sinfonia of London, LA Philharmonic, etc.) but a "pick-up group," an assembly of studio musicians put together by someone like Sandy De Crescent (see p. 19), there's no orchestra credit on the album. This is almost always the case with scores recorded in Los Angeles.	A: They don't know. They haven't started them yet.
A: Yes.	Q: John Williams used music from <i>Jaws</i> in 1941, music from <i>Raiders</i> in Temple of Doom and <i>Last Crusade</i> , and music from <i>Empire/Jedi</i> in E.T. Are there any other cases you know of where he has made self-referential quotations in his scores? -DA	Q: Is there any difference (for example concerning the sound quality) between the Alhambra and Bay Cities CDs of 1941 (John Williams)? -SA
Q: What are the various awards and nominations Basil Poledouris has won? -MR	A: Can't think of any—maybe the folks out there can. I like the cue in <i>Last Crusade</i> in the catacombs (not on the album) where Indy and Elsa see the drawing of the Ark, and Williams quotes his Ark theme from <i>Raiders</i> .	A: The Bay Cities CD has slightly better sound, as well as liner notes by the writer of the film.
A: "Just" an Emmy award for <i>Lonesome Dove</i> .	Q: Why were only 35 minutes of <i>Vertigo</i> (Bernard Herrmann, 1958) released on CD? -SA	Q: Aside from the late David Kraft, is Richard Kraft also related to conductor William Kraft and music supervisor Robert Kraft? -JM
Q: How long (source music included) is Basil Poledouris's score to Conan the Barbarian? -CD		A: No. However, when Robert got the job as head of music at Fox, he got a lot of calls asking him what he'd do with his agency, while Richard got a lot of calls asking him what it was like to be head of music at Fox.
A: Basil guessed it's around 100 minutes.		Q: Is recording engineer Bruce Botnick the same guy who engineered most of The Doors' albums? -JM
		A: Yes.
		Q: In the studio era of the 1940s and 1950s, did composers get paid per film? -RC
		A: No, they slaved away on weekly salaries.

Q: What is a synclavier? -SA

A: A huge, expensive synthesizer that followed the Fairlight as one of these do-all, half-a-million dollar sampling machines. The company that made the synclavier has since gone out of business.

Q: Is Alexander Courage only orchestrating these days or is this most excellent composer still writing? -LB

A: Is this a loaded question? No, he's not still composing; he orchestrates mainly for Jerry Goldsmith. The money from the *Star Trek* fanfare has put him in a position where he really doesn't need to work.

Q: When did the 20th Century Fox Fanfare originate? Who composed it? -GR

A: It was composed in 1933 by Alfred Newman for 20th Century Pictures, and when that company merged with Fox it became the 20th Century Fox logo music. The longer CinemaScope extension version of the fanfare was written by Newman in 1954 and first used on *How to Marry a Millionaire*.

Q: What are Don Davis and Randy Miller up to, in a composing sense? -JM

A: Don has been scoring the TV series *seaQuest DSV*, while Randy has been scoring the show *M.A.N.T.I.S.*

Q: Does a composer still get paid if his score gets rejected? -JM

A: Absolutely, it's part of the deal.

Q: How did John Barry get to score *Out of Africa* instead of director Sydney Pollack's usual collaborator, Dave Grusin? -JM

A: Grusin was committed to something else at the time.

Q: Who orchestrated John Barry's James Bond scores of the '60s and '70s? -JM

A: Barry himself, at least for the ones he did in Britain. He didn't start to use an orchestrator until he came to the U.S.; after that he alternately used Al Woodbury and Greig McRitchie while working in the States and Bobby Richards and Nic Raine while back in England.

Q: When and where were Alan Silvestri and John Scott born? -MR

A: Silvestri: March 26, 1950, New York, NY. Scott: November 1, 1930, Bristol, England.

Q: At what address can I write Alan Silvestri? -PM

A: Write him care of Marks & Vangelos Management, 19301 Ventura Blvd #206, Tarzana CA 91356.

Q: What is Stanley Clarke's association with Michael Kamen? How come all of his scores are based on Lethal Weapon? (Passenger 57 carnival chase = Riggs chases Mr. Joshua down the highway; Showtime Original Movie Royce = 4-note bad guy motif from Lethal Weapon; What's Love Got to Do with It? = all that guitar stuff for Riggs's theme.) -PM

A: Either a bizarre obsession with Michael Kamen — which everybody has deep down, of course — or temp track copying. Is this a rhetorical question?

Q: Label X released a CD called *Continuum/Voyage/Journeys (LXCD 11)* which contained a 22:38 suite from *Voyage of the Damned*. What's the difference between this suite and the one on *Four Musketeers/Eagle Has Landed/Voyage of the Damned (LXCD 5)*? -DM

A: I asked John Lasher at Label X, and the short of it is that you have to buy both CDs to get the complete score to Schiffrin's *Voyage of the Damned*. Sly devil...

Q: Did Fred Steiner re-record all of Max Steiner's King Kong for Label X while only 50 minutes have been released? -SA

A: No. All that Fred recorded is on that CD.

Q: What became of Russian composer Edouard Artemiev, who did two cool scores for *The Inner Circle* and *Homer and Eddie*? -JM

A: Not much, it seems. Anyone hear anything?

Q: Why do companies like Varèse no longer re-record scores like they used to, such as *Brainstorm* and *The Boy Who Could Fly*? One would imagine that for the cost of using 25-30 minutes of the original recording of Die Hard, Fox could do a whole CD's worth for a lot less money by making the recording abroad... -JM

A: Yeah, but then everybody would complain that it's not the original. There are two main reasons why new scores are not re-recorded for albums anymore: 1) Re-use fees have come down to make it cheaper to do an album of the original recording. 2) There's more competition from labels to get a score, so it usually doesn't "slip" far enough to the point where no one wants to pay for the original recording, but it's worth doing a re-recording of it at the time of the film's release.

Q: What exactly does a music supervisor do? -JM

A: The music supervisor consults with the director and/or producer during the making of the movie, and in places where a song is needed provides suggestions and helps select what to use. He or she is also responsible for getting rights and clearances to the songs, and then takes home a ton of easy money.

Q: How successful has Fox's Classic Series been? Has it been successful enough to warrant continuing it beyond this next batch in preparation? -JM

A: Here's what Fox's Nick Redman has to say: "The Fox Classic Series has been worth doing. It is worth for various reasons restoring vintage film music, but what has been demonstrated is that not enough of a public exists to make the records worthwhile through normal record channels. Therefore, a new strategy is being determined which will involve the sale of vintage film music as being part of an all-around videocassette/laserdisc package. It would seem logical that someone who would buy the film would also be interested in the music." So in other words, yes and no.

Goldsmith Photo Captions: Back in issue #46/47 (June/July 1994) I printed a silly photo of Jerry Goldsmith at some function being approached by an unidentified fan. JG had a cigarette hanging out of his mouth and Richard Kraft smiling over his shoulder. I won't print the photo again, which will make the following suggested captions from our readers even more surreal:

"I notice you got better assignments after you had your agent's head sewn on." -Paul MacLean, Ithaca, NY

"You've really never used a synthesizer in any of your scores?" -Mark Knauer, Upland, CA

"You know, Jerry, we've been looking for a new, more mature Marlboro Man to boost our image in the senior market." -James Miller, New York, NY

"Do you mind if I dry my hands off on that big white thing on your head?" -Jeff Szpirglas, Dundas, Ontario

"Wait a minute—how am I funny? I want to know! How the fuck am I funny? Do I amuse you, Mr. Goldsmith? Am I like a clown? How the fuck am I funny?" -Dan Ward, Woodinville, WA

"...And to show our appreciation, the Academy would like you to have this imaginary cantaloupe." -Jeff Stangland, Sioux Falls, SD

"That's nothin'! Back where I come from we got hogs with nads on 'em about like this!" -Stangland again

"...So, then, Beavis—no, wait! It was Butt-Head—he takes Mr. Anderson's bowling ball and..." -JS

"Oh, great... 15 years I've waited to meet this guy and now I just stand here grinning and drooling on my tie." -Tom Wallace, Somersworth, NH

"Wait, just let me explain how cavemen used to do it. First they'd take two stones..." -TW

"No, really, I think it would look great worn up in a bun." -who else but Tom Wallace?

Corrections/Updates: Regarding the cabaret songs in *Schindler's List*, Randall Larson informs me that according to the ASCAP Index, "Gloomy Sunday" was written by Laszlo Javor, Samuel M. Lewis and Rezso Seres, and "In Einem Kellner Cafe in Hernalms" was written by Peter Herz and Herman Leopoldi. • Allyn Ferguson is a born and bred American, not British, composer, contrary to what David Hirsch wrote in a review last issue. He's from the San Francisco area. • Alan Andres has three additions for Robert Hubbard's Michael Nyman discography from issue #46/47:

Interzone: ai confini: an anthology of contemporary experimental music by various composers and groups containing a short Nyman excerpt from a longer piece, "Final Score, Part 1." This was written for a short wordless British TV documentary (approx. 20 minutes) about the South London football club, The Queen's Park Rangers. (Nyman can be seen in the film cheering the team on.) CD is Italian: New Tone 6714.

The Contemporary Trumpet: a compilation of various composers' works including Nyman's "Flugel and Piano"; CD is on Virgin Classics 724354500329.

La traversée de Paris: an album of music written by Nyman for the bicentennial of the French Revolution. (Some of it was later used in *Prospero's Books*.) CD is French: Criterion CRITCD 1.

Questioners This Month:

DA: Doug Adams, Urbana, IL
SA: Sean Adams, Citrus Valley, CA
LB: Larry Blamire, Belmont, MA
RC: Ross Care, Lancaster, PA
CD: Cedric Delele, Noyen, France
AL: A.J. Lehe, Talladega, AL
DM: Dennis Michos, Genoa, Italy
JM: Jamie McLean, Glasgow, Scotland
JMC: James MacMillan, Inverness-Shire, Scotland
PM: General Peter McCallister, Somewhere, RE
GR: George Reed, Philadelphia, PA
MR: Manuel Riesco, Caen, France

Send your questions in today! (See address, p. 2.)

READER ADS

FEE INFO: This is so simple, there's no way anybody could be confused: **Free:** Your name and address, a general announcement for buying/trading/selling (i.e. Joe Blow [address] wants Goldsmith CDs, write for list) and/or a list of up to five items.

After five items, it's \$5 for an ad which includes up to 10 items; \$10 for an ad which includes up to 20 items; \$20 for up to 30 items; and add \$10 for each additional (up to) 10 more items. No bullshit on what an item is.

U.S. funds only, send to Lukas Kendall, Box 1554, Amherst College, Amherst MA 01002-5000. Thanks!

WANTED

Laurent Chanut (7 Montée du Portalon, 07160 Le Cheylard, France) is looking for sheet music of movies and TV series (also books, magazines containing sheet music).

Michael Fishberg (26 Viceroy Court, Prince Albert

Road, London NW8 7PR, England) is looking for music by Roy Budd from *Get Carter!*, British 1971 Michael Caine movie, and music from *Rebel* (1985, Australian) in any format. Also looking for a copy of *The Italian Job* on U.S. Paramount Records (1969). Please state condition and price sought.

G.P. Kelly (29 Eastheath Ave, Wokingham, Berkshire RG11 2PP, England) wants: western theme LPs/EPs from Japan with tracks from U.S. and Italian westerns. Please send details, can trade for Italian westerns or will pay good price.

FOR SALE/TRADE

Elliot Kreeger (99 Meadow Lane, Buffalo NY 14223) is selling 250 soundtrack LPs. They are mostly in the \$4-7 range, but there are some that are a little more. Write for free list.

Antony Martie (3 Barnett Close, Swinger Hill, ACT 2006, Australia) has for sale dozens of CDs for \$8 each (including surface postage). Write for list.

Dennis Michos (Via Terpi 25A/10, 16141 Genoa, Italy; E-mail: michos@dist.dist.unige.it) has for sale/trade these CDs: *Rambling Rose*, *Griesters*, *Abramo*, *Dimenticare Palermo*, *I promessi sposi*, *Tre colonne*

in cronaca, *Almost an Angel*, *Julia and Julia*, *Gorillas in the Mist*, *Year of Living Dangerously*, *Trouble in Mind*, *Everybody Wins*, *Zelly and Me*, *Ghost and Mrs. Muir*, *Delerue's London Sessions Vol. 3*, *Burning Shoes*, *Germinal*, *La fille d'Artagnan*.

Matt Skavronski (7716 Donnybrook Ct #102, Annandale VA 22003) has for sale (highest bid) *Vibes* (Horner). Looking for *Jane Eyre* (Williams CD).

BOTH FOR SALE/TRADE & WANTED

Geoff Burton (V14 Gordon Road, London W5 2AD, England) has these LPs to trade: *Twisted Nerve*, *Il medico della mutua*, *Mayerling*, *Fumo di Londra*, *Come imparai ad amare le donne* (original), *Richard III* (box of 3LPs plus book), *Mambo* (10"). LPs wanted, will buy or trade: *Escape to Montana's Glacier Park*, *Jazz Dance* (10"), *Such Good Friends*, *Lancaster Experience*, *Old Boyfriends*, *The Restless Breed*, *Yosemite Is My Home*, *Siddhartha* (10"), *The Ritz*, *On Stream*, *Lialex*.

Ingmar Kohl (Allbauweg 9h, 45138 Essen, Germany) has for trade only: *Dragonslayer*, *Jagged Edge* and *High Road to China*. Wanted on CD: *Flesh + Blood*, *Vibes* and *Soulman* (pop album).

MAIL BAG

c/o Lukas Kendall
Box 1554, Amherst College
Amherst MA 01002-5000

The letters are coming in fast and furious, and long. Please, folks, write shorter letters! As it is, I have a huge backlog. (Also, I keep getting lengthy diatribes from the same five people.) A big paradox this month is that, according to most readers, you don't have to see a movie to appreciate its score, but you're not allowed to dislike a score without seeing the movie. Kind of a double standard—which is it going to be? My natural inclination is to appreciate scores for movies I've seen, but not get a grip on those for movies I haven't. Do you guys hate scores after you've seen the films? Pretty weird... but first, a real treat: my first 100%, go-to-hell hate letter! Can you believe this took 50 issues and five years? I'm not sure what I did to get it, but it's pretty funny:

...I have sent you copies of the BH3 and BH4 journals in the hope that I may arrange an exchange of society magazines, etc. However, judging by the comments I read in your #46/47 issue, I seriously doubt that you are sufficiently qualified or intelligent enough to comprehend our writings and activities—let alone appreciate them to the degree of wanting to enter into any form of mutual exchange.

I don't think I have read a more reprehensible and totally irresponsible piece of essay work as that presented on p. 2 of the June/July *Film Score Monthly*. Whilst I found other sections of your journal of a high caliber—informative and valuable—the references to Miklós Rózsa and his music in your opening address to your readers is rather like the reincarnation of some of those low-tone, character assassinating creatures that the maestro was forced to deal and work with during his distinguished career. To think that a more vile, ego-centered creature thinks it is his god-given right and duty to proffer such frightful literary comment to relieve the boredom of society duties—to be “cool” and fashionable etc.—all I can say is I feel sorry for you. However as the representative of the Miklós Rózsa Society, I have my duties and obligations (and rights) to reprimand you on this point. I also do this not from a personal standpoint, but on behalf of the countless people who have been moved and inspired by the creative pen of composers such as Rózsa. My p. 2 writings in BH3+4 will emphasize and clarify this if you wish further confirmation. Is “anal lists” an American “hip” expression? If it is, I thank god I am, unlike yourself, a fashion monger! Let's see if your “Mail Bag” can contain this offering—which is the next best thing I can come up with short of bashing a baseball bat over your empty skull.

John Stevens
The Miklós Rózsa Society
Flat 11, 436 Macaulay St
Albury NSW 2640
Australia

All I said was that I don't like to print fan life stories, and used as examples that I don't care how somebody fell in love with Miklós Rózsa and/or dedicated his life to film music after seeing Ben-Hur. This has nothing to do with the skill of Rózsa or quality of Ben-Hur, but alas, I can see how someone with a letterhead of “Ben-Hur: The Miklós Rózsa Film Music Society Australia; established since 1975” could find this insulting. I

guess it wasn't worth risking my empty skull. (P.S. I still don't care.)

...I'm writing on the subject of plagiarism. I call it The James Horner Affair, The Horner Syndrome or Hornergate.

I don't mind when a composer uses his own material as inspiration (ex: *The Specialist* has a type of *Body Heat* love theme). On the other hand, I totally dislike when someone uses music by another composer and takes credit for it as being new material (ex: the main theme of Jerry Goldsmith's *Total Recall* sounds like *Conan* by Basil Poledouris).

But there is a bigger problem at work: temp-tracking. As everybody knows, the director likes to temp track his movie with other scores. This is wrong and pushes the composer to restrain himself in the creative process, to create a copy of the temp track instead. Filmmakers should take a big part of the responsibility for this mess, but the composer has to take his share of responsibility as well.

There is another problem that bothers me. When a composer is doing four or more scores a year, how good can his inspiration be each time? Self-control is needed in the industry so composers can give us their best work every time.

Robert Giroux
250 Achbar
Gatineau, Québec
Canada J8P 4J4

...There's so much to react to in issue #49, but I must start with what irked me the most, to say the least:

I was offended by Jeffrey Ford's outrageous dismissal of Silva Screen's *Out of Africa: The Classic John Barry* (SSD 1033), so much so that I am wondering if we listened to the same album.

I do not consider myself a die-hard John Barry fan. As many a teenage collector, I was seduced by the sheer simplicity and clear textures of Barry's lyrical stuff (his forte and, methinks, key to success), thanks largely to his Bond scores. But as I grew up, I leaned toward the less accessible, more sophisticated composers (Goldsmith, Williams, North and the likes) who, unlike Barry, display complete mastery of orchestral writing. I still cherish *Lion in Winter* and a couple of others from Barry's “young and dynamic” period, but as of recently I didn't think much of his general output, especially since his music long since fell into the deadly pitfall of predictability.

Then, enticed by the exclusive material it contained, I gave the Nic Raine recording a shot: the overall effect was so positive that, to contradict Ford's assessment, it forced me into resurrecting my old collection of Barry LPs!

What is so wrong with this compilation? The selections, strong and varied, encompass the best Barry has to offer (*Robin and Marian*, *The Last Valley*, etc.). The packaging is faultless, with a gorgeous 16 page booklet crammed with pictures and informative liner notes.

Most importantly, Nic Raine and his Czech musicians have managed, despite Ford's assertion, to capture that distinctive, string-bound, shimmering “Barry sound” with genuine care and feel, made more obvious by Mike Ross-Trevor's customarily warm digital recording. After all, Mr. Raine has been Barry's orchestrator; if he doesn't know what the lush “Barry touch” is, then who does?

There are minor quibbles, such as the absence of choruses on *The Last Valley* and *Lion in Winter*. Though upsetting at first, it allows us to rediscover those pieces in a renewed, fresh perspective.

There's also the disappointing rendition of the *Persuaders* TV theme which, boosted to symphonic proportions, loses its original catchiness and personality. And yes, they could have eschewed the three or four ubiquitous standards in favor of more underrated scores (*High Road to China*, *The Golden Seal*, *The Dove*). But as far as Barry compilations go, this one's vastly superior to the wildly uneven *The Film Music of John Barry* of the early '70s, reissued on CD by CBS (a pop arrangement of *Lion in Winter*?), or Barry's own plodding, soporific *Moviola* of last year. Raine's renderings of *Indecent Proposal* and *Body Heat* are improvements on the originals, making you believe those were great scores in the first place, while remaining—Jeffrey Ford notwithstanding—thoroughly consistent with the composer's intents.

As for Raine's digest of *Raise the Titanic*, Ford's main iceberg of contention, it's superb and rousing. I am as much a fan of this score as Ford, but I fail to see why he's butchering Raine's version. It could have been longer and with more or different highlights, but it stands as a very acceptable representation—the only one—of this thrilling score. More importantly, it leaves you asking for more. Alas, as with the doomed, crippled ship it evokes, I doubt there's a chance we could raise this expensive score from its cinematic abyss. In the meantime, there's Raine's shining performance.

So don't get fooled by Jeffrey Ford's misguided, over-the-top sour grapes: there's plenty of “poetic grace” in this 79+ minute CD, the best Barry theme album ever. I can't wait for volume two, and I don't work for Silva, either!

On another topic, Doug Raynes is right concerning the “old vs. new scores” debate, except when he talks about Goldsmith and Williams, whose masterworks more than compare with those of the Golden Age composers. (Will you stop downplaying *Legend*? It is the Eighth Wonder of the World!) It does have something to do with age, and it appears your readership consists mainly of 18-20 year-old sci-fi/fantasy cravers (of which I suspect you are one, or were one). There's a long way to go to feed their ears with the glories of *Ben-Hur* or *Taras Bulba*; your magazine, in due time, will help fill in this generation gap.

Horner-bashing's fashionable, and I tend to agree with what has been said. I always examine its worth before investing a penny in a Horner CD nowadays. But the guy can be talented and original, as some of his electronic scores demonstrate. Are you ready to disregard the deeply-felt *Field of Dreams*, the subdued mystery of *Where the River Runs Black* and *Class Action*, or the daring, striking dramatics of *Name of the Rose*?

Should we watch the movie to appreciate its score? I can still recall that magical afternoon when I was 6 or 7, as I encountered *Ben-Hur*'s “Parade of the Charioteers” from an old Arthur Fiedler LP my sister used to play, and became immediately awestruck and engulfed in the sweep and grandeur of Rózsa's music, so much so that I secretly played it time and time again... that's how I “caught” soundtrack fever at a very early age, without any visual support.

People have always listened to narrative music such as ballets (“Rite of Spring,” “Romeo and Juliet”) or symphonic tone poems (“My Country,” anything by Delius) without being familiar with the storyline. Do we need to know what's going on in “Peer Gynt” to get a kick out of it? Absolutely not! So why wouldn't

it be the same with film music?

Today, I have reached a point when my choice of going to a movie largely depends on who's scoring it; be it a film masterpiece or dud, it's the music that makes it worthwhile. Good film music is an art form unto itself, self-sufficient yet neglected and misunderstood, and I feel privileged to be able to enjoy it. I have nothing but admiration for composers who, facing incredible time, aural and visual constraints, still manage to have a voice of their own and attempt to create something fresh and new.

Though most film music buffs are, by definition, movie buffs, the opposite is not true. It is our duty, as soundtrack enthusiasts, to see that this sorry state of affairs one day changes....

Stéphane Michaud
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Canada G1J 4A3

...Responding to your query from #50, I got into soundtracks for much the same reasons as you, except for me, they were an escape from Elvis (whom I considered really crude) and The Beatles (who were merely out-of-tune). Instead of being one of the 1,000,000 Elvis fans who couldn't be wrong, I listened to *How the West Was Won*, *Ben-Hur* and *Blue Max*.

And yes, I distinctly remember thinking how neat it was that hardly anyone else knew about the music I was into. But I like film scores more (sometimes) as a private tone-poem than a way to relive a movie (although that has changed as I've grown older). For instance, I never had the desire to see *Sodom and Gomorrah*, but you can't deny that Rózsa's powerful score suffices on its own. Music is music, and it can live on its own regardless of its original associations.

Bill Finn
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Cyberspace

...Regarding music for movies not seen: there are many scores I love having not seen the movie for which it was written. However, it is also true that if I like a score before I see a movie, I will like it even more after I've seen it.

Guilty pleasure: *The Beau Hunks Play The Little Rascals*; disappointment (of a sort): *The River Wild*. I hesitated before this purchase. I find Mr. Goldsmith a very uneven composer (or maybe he composes for uneven movies). While few (nowadays only John Williams) are better than his best, he is rarely at his best. It seems that each Goldsmith score I buy sounds like a conflation of his last two. Presumably, each director wants the music to sound like the most recent Goldsmith, hence the similarities.

I liked *The Shadow* okay, thinking it slightly above average Goldsmith, but I also liked the movie okay. If I had not liked the movie, I might not have liked the score. I have not seen *The River Wild* and don't much care to. The music is okay, average Goldsmith, nothing great.

Steve R. Miller
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Blanchard LA 71009

Uh-oh, better write Mr. Miller nasty letters telling him not to blow off the score unless he's seen the movie.

...Is there a wisp of a chance that Jerry Goldsmith may consider doing one of his inimitable concerts in Boston somewhere/sometime in the near future (especially at Symphony Hall or, even better, at the Zeiterion Theatre in New Bedford)? I certainly realize how busy

he is, but us East Coast fans would be truly thrilled. (Or, how about a concert on PBS?) Waiting with bated breath...

Mike Szymczyk
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I have no idea how Goldsmith's concerts are set up. Okay, everybody, write a letter wanting a concert in your area, too.

...I am writing in response to the "Soundtracks for Cinerama" article by Dr. Robert L. Smith (FSM #48). There are numerous errors and/or omissions in it which I feel obliged to correct:

1) The curvature of the screen is 146 degrees, not 165.

2) There were not three cameras. One camera with a single rotating shutter was fitted with three 27mm. Ektar lenses. Three magazines held the films.

3) Comparison of Cinerama's 7-channel discrete surround to Dolby surround is laughable! Dolby sounds are matrixed.

4) Cinerama does not survive in amusement parks and expositions. Dr. Smith confuses the process with Disney's Circarama and similar circular systems. The Pictureville Cinema in Bradford, West Yorkshire, England is, at present, the only true public Cinerama theater in the world. (There are two privately operating theaters, one in Dayton, Ohio and the other in Sydney, Australia. I make regular visits to the latter.)

5) Most Cinerama albums were original soundtracks, not re-recordings. *How the West Was Won*, with a reduced orchestra, fits into the latter category.

6) *This Is Cinerama*: Roy Webb (Cypress Garden sequences), Leo Shuken and Sid Cutner ("Flight Across America") and Paul Sawtell ("Venice") contributed original music. Some of Max Steiner's music ("Bolder Dam") was lifted from Warner's *A Stolen Life*.

7) *Cinerama Holiday*: Nathan Van Cleave composed no music for this film. (This was verified in a recent letter to me by Morton Gould.) He arranged some of Gould's music, folk songs, and "Hail to This Land" (composed by Jack Shaindlin, the film's music director and conductor). The Mercury LP is an original soundtrack; the RCA 45 EP is a re-recording of the suite from the score.

8) *Seven Wonders of the World*: Sol Kaplan also contributed (uncredited) to this film, as did Lionel Newman (who co-composed with his brother, Emil, the film's main theme).

9) *Search for Paradise*: There was a re-recording (approved by the composer) conducted by Elmer Bernstein and released on his Film Music Collection.

10) *The Wonderful World of the Brothers Grimm*: The MGM LP contains the film's dialogue, sound effects and songs, with little of the original orchestral score composed by Leigh Harline.

11) *Cinerama's Russian Adventure*: This was shot in the rival Russian Kinopanorama process, which was compatible with Cinerama. The film was edited from seven Kinopanorama travel films.

Also, there are two omissions. The first is *The Greatest Story Ever Told*, one of Alfred Newman's finest achievements. The United Artists LP, a re-recording, included the dreaded Handel "Hallelujah" rather than Newman's stunning original. This album was conducted by Ken Darby, not Newman as stated on the LP jacket and label. The second, *Windjammer*, was filmed in the superior, rival (albeit short-lived) 3-strip process of Cinemiracle and represented on a

Columbia LP (later re-released in "electronic stereo," not quite correct as the orchestral tracks were true stereo). Morton Gould composed the orchestral score, conducted by Jack Shaindlin. As the Cinemiracle process was, like Kinopanorama, compatible with Cinerama at the projection stage, *Windjammer* was presented in many Cinerama theaters.

In closing, I am obliged to insert publicity for the 3-strip short film I am producing/directing on H.M.A.V. Bounty, the replica built for the Mel Gibson/Anthony Hopkins film. This is being shot with the Russian Kinopanorama camera, the only working panoramic camera in the world which uses three lenses and three films in synchronization. The film premieres at Pictureville Cinema in Bradford, England in March 1995. The music by John Charles (mostly tracks from *Utu* and *The Quiet Earth*) has been remixed in 7-track surround. All narration and sound effects are 7-track digital recordings. Not a bad film, if I must say so myself. Of course, you'll have to travel to Bradford to judge for yourself.

John Lasher
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Australia

Yeah, right. See you there, dude.

...In FSM #46/47 you sought opinions on how to make the magazine "cooler." My immediate thought was the dearth of reviews that discuss how a score works in the movie. I didn't bother to submit the idea because you also brought it up.

Issues #48 and 49, however, showed me that I had backed off too soon from my point. There are CDs reviewed by people who apparently or even admittedly haven't seen the movies, and who therefore evaluate a score without the faintest idea about its intentions or effectiveness.

My complaint was determined by a group-dumping of my favorite score in a long while: Jerry Goldsmith's *The Shadow*. Four of your hardy reviewers slighted or dismissed this score, although only one saw the film. Yes, this is subjective, and here we have my lone voice proclaiming this score "excellent" while three of you say "average" (and one "D.O.A."). But I dislike so many FSM album reviews, even when I haven't seen the movie, because it's obvious the reviewer hasn't seen it either. Such an approach is too subjective because these writers can only review their own tastes.

Your review of the *Shadow* CD, Lukas, ended in a sarcastic observation that compared to Goldsmith's '70s scores, "his simplified '90s music is easier to try and figure out on the piano." You also cite "Chest Pains" as being the best track, even though you judge its "wild percussion" to be "robotic" and "artificial." It's ironic that this appears in the same issue in which you wrote about changing your attitude toward Fielding's *The Mechanic* after seeing that film.

It's dramatic effect, and not ease in picking out by ear, that indicates the value of a score. The composer should be addressing the needs of the screen, rather than planning the CD.

The Shadow involves a self-loathing hero, Lamont Cranston—a former gangleader in Tibet who fights crime in 1930s New York through mind-control techniques learned from the Tibetan mystic who rehabilitated him. Central to the protagonist, story and Goldsmith's score (with its bold yet sad main theme) is Cranston's struggle against the murderous darkness still present within him.

In vintage comic-book tradition, hero and villain are mirror images, matched in skills. The villain, Khan, shares mentor and abilities with Cranston but remains proudly unredeemed; he has come from Tibet in search of their mentor's former star pupil so that together they may rule-the-world. After two early sequences (not on the CD) which establish Khan's theme, the cue "Who Are You" underscores the initial contact between Khan and Cranston, including the first direct appeal to the latter's evil side.

This music seethes with both characters' wariness. Goldsmith deftly slips in the main (Cranston) theme once when Khan addresses Cranston by his Mandarin name (which we later learn evokes Cranston's deep remorse), again as Khan turns up the heat of recruitment, and in a rushed, violent burst at the end of the cue as Cranston grabs for a concealed gun: the hero as instinctual killer.

Vital to the dramatic theme of remorse and atonement is the number of times Cranston is injured or wounded. For the three reviewers who didn't see the film—and for Andy Dursin, who saw but failed to appreciate this—"Chest Pains" and "The Tank" feature two of Goldsmith's most incredible contributions to this movie. I won't discuss the accompanying intricate visual effects, but the "wild percussion" parts occur as Cranston has just been brutally wounded by Khan's henchmen. The percussion itself is a faster and more layered elaboration of source music from earlier on in the temple of Cranston's mentor-to-be; and overlaying this aural savagery is Khan's theme. Khan himself is absent at these moments—so why his theme?

Later, as Cranston lies in bed bandaged and delirious (in another of many cues not on the disc), he is tortured by his memory of conducting a savage massacre in Tibet, the camera mostly staying on him—and the underscore, less violent but still disturbing, is the temple percussion with Khan's theme. This isn't the film's first parallel drawn between these characters; but after Goldsmith's illustration of Cranston's fear of identifying with Khan, no others will be necessary.

Had you experienced that percussion in its dramatic context, Lukas, I wonder whether you would have found it robotic or artificial. This feels like an endless cycle within reviews. As there are so few outlets where fans of film music can read about new scores and recordings, is it unreasonable to hope for informed discussions instead of people spouting about what they do and don't like?

It's one thing for John Bender to convey his enthusiasm over CD reissues of Morricone music for obscure, 20 year-old Italian films; but for people to review scores from current movies without even wondering about their dramatic appropriateness is just half-assed. Scores are not written for us, this eccentric fringe market—they're created to enhance, embellish and transform a movie into something more than it had been. That's what the best composers do and what Goldsmith has done for *The Shadow*, which like so many movies today has serious flaws despite visual pleasures.

Remember *The Mechanic*: Please urge your contributors to see movies before dismissing an effort they don't understand! Your magazine will rise in critical value; by then I might finally subscribe.

Steven Lloyd
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To repeat the official excuse, I mean

policy, it's just impossible to see every movie. Also, once a score is separated from a film and sold as a CD, it can be judged as such. Lastly, from now on I will give blind raves to every new Goldsmith score, just so I don't have to deal with complaints from people upset about it not being adequately worshipped.

...I was in a cynical mood today, so I thought I'd write some cynical responses to letters in last month's FSM (#50):

To Mike Berman: What do you say we boycott all Horner-scored films until he learns his lesson?

To Dan R. Harms: Morricone sucks, Horner rules. Isn't it obvious by now?

To Ken Bruzenak: Yes, Goldsmith loves his fans—like any loving parent, he doesn't want to spoil his kids' appetite. (i.e. he wants them to buy what's there and still be thirsty for what's not. Duh!)

To Robert Eastman: I've heard of Horner-bashing, but Goldsmith-bashing? Admit it, just like everybody else, when Jerry feels like it, he writes great music; when he doesn't, he takes some dinky keyboard transition, spreads it out over 75 minutes and calls it a score.

To Robert Giroux: Class struggle! On to utopia!

To James Miller: If film music were merely the revival of romanticism you claim it to be, I wouldn't like it! It's film music's eclecticism and diversity that has always drawn me to it. I enjoy romantic, lyrical scores, as you do, but also acknowledge the importance of what you call "dissonant, obscure, decidedly unmelodic" music. What you call obscure, I find fresh. What's John Williams without Philip Glass for contrast? The same goes for Mancini and Kilar. If you're a novice listener, I can understand your lack of breadth in appreciating film music. In any case, I find your remarks about complex and atonal music unwarranted. You can have your gourmet meal; I'll be fine with a PBJ.

Mark G. So
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...I would like to answer Ken Bruzenak's letter [FSM #50] where he states, "John Williams's Concerto for Violin is a nondescript piece, full of technical flash but no emotion or personality."

Barbara Ruick, John Williams's first wife, died in 1974; the Violin Concerto is dedicated to her. This concerto is John Williams's most personal achievement. Everybody knows he is a very private man and I find it a lack of respect to write about a "possible" lack of personality and emotion. The Violin Concerto comes from the bottom of Williams's heart. Moreover, I can tell you it is highly respected among composers.

Yann Merluzeau
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Yann adds that since 1991, Williams has written a Clarinet Concerto, Bassoon Concerto and Cello Concerto. He also did a Tuba Concerto in the '80s, and there's more to come. Let this also be a lesson that there's no way anyone can criticize anything in FSM without someone, somewhere being offended.

For next month, let's start a new debate: What is James Horner's biggest problem, stealing from himself or stealing from other composers? Fandom is bitterly divided. See you next year!

MARC SHAIMAN

"Interviewed" by Will Shivers

To call Marc Shaiman a delight would be cheesy. But darned if he ain't just that. I was instantly swept up in his aura of good nature, witty irreverence, and contentment with life. I wanted to run through the hills of joy and sing the song of good will... Yeah. This didn't feel like an interview. It felt like a casual conversation full of goofy energy.

I arrived at the dubbing stage on the Sony lot where they were dubbing his latest movie, *Speechless*, a romantic comedy starring Geena Davis and Michael Keaton. I met the director, Ron Underwood. After much praise from his colleague was heaped upon him, Marc and I searched for a place to have the interview. We wandered everywhere through the corridors of Sony's magnificent facilities. The scoring stage was busy with Silvestri's *Richie Rich*. They were on break. Everyone said hi to Marc, as if he were that great little kid that all the mothers like. I was surprised they didn't squeeze his cheeks. It was obvious there was a lot of love for the Shai Man.

We finally found a miniature office that must have been dressed by a set designer to look as dull as possible: tacky furniture, blank walls... but it was small, quiet and suited our purposes.

Will Shivers: [something unimportant]

Marc Shaiman: Now I did one of these before. But I can't remember what I said then. Or even when it was.

WS: Was it Entertainment Weekly?

MS: No. *Film Score*... monthly.

WS: Oh really?

MS: It was a cover too. I'm pretty sure.

WS: Did you get a copy of the magazine? [#26]

MS: Yeah. But I forgot to look around for it. It was like right after *The Addams Family*. I had just done three movies then... it might not have been a cover. [I didn't have covers then. -LK]

WS: Do you get the magazine?

MS: I think they sent it to me then because of that. I don't think I've ever paid a subscription. [sarcastically] I don't even want it. They just keep sending it [bangs his fist] and sending it... no, I devour every issue every time it arrives in the mail.

WS: This is, like, so uninspiring [referring to the bland room].

MS: This room? Well there was music playing or some activity every...

WS: No, this is fine. This is perfect... so how's it going with *Speechless*?

MS: It's going fine. It's just not very eventful. Everything's going along, so far, smoothly as it ought to. It's had a very accelerated post-production schedule, so there wasn't even a lot of time for some of the normal hemming and hawing. Even the director hardly had time to come over to the house and listen to what I was doing, because he was so busy editing.

WS: You worked with Underwood before, right?

MS: *City Slickers* and *Heart and Souls*.

WS: Oh that's right. He directed that... duh.

MS: [does a Beavis laugh] Duh, huh huh.

WS: You like working with him?

MS: I love working with him. He's such a nice guy, so sweet. I've been to sets where he's work-

ing and he gets these jobs done, but knowing him it's hard to imagine him commandeering, you know, what you have to do to get a movie made, because he's so considerate and sweet and nice. I would go to the end of the earth for him.

WS: How'd you get involved with *City Slickers*? Billy Crystal?

MS: Yeah, Billy Crystal. See, this is stuff I don't know if I'd be repeating, you know, how I got into that, but I met Billy Crystal at *Saturday Night Live*, where I wrote comedy material.

WS: I want to talk about that, because I want to know how you got involved with *Saturday Night Live* in the first place.

MS: Uh, just a group of friends and people that I met when I moved to New York were involved with comedy and music and... I just fell into that group. I lived in New York for 12 years before I moved here. I moved there when I was 16.

WS: This was after you were with Bette Midler...

MS: Well, when I moved to New York, my ultimate dream was to play and arrange and whatever for Bette Midler. Through amazing being-in-the-right-place-at-the-right-time-circumstance, I happened to meet people and start staying with them and they lived across the hall from one of Bette Midler's back-up singers. That's how I got the job becoming their musical director, when her back-up group created their own group. They were called the Harletts when they worked with Bette, and they wanted to have their own life outside of touring with her. So I became their musical director 'cause I idolized Bette Midler, I knew every arrangement, and started learning all the arrangements that obviously inspired her. So when I met the Harletts I was the right guy, but I also lived across the hall and was 16 years old and would do anything for no money. So I was really the perfect guy. Then Bette asked them to go back on the road with her, so my big ultimate fantasy came true before I even turned 18. It was through working with Bette and all those people that I got involved with *Saturday Night Live*. I mean just this whole kind of group of... people. Funny or comedic, music people. You can't explain how, especially in New York. You just meet this person, you get this, whatever. Anyway, thank God there was a great musician named Tom Malone who plays every instrument you can play but doesn't play piano at all, and he became the musical director of *Saturday Night Live*. Although he plays trombone mainly and trumpet and sax, that was a blessing for me because he needed to call on somebody else to play piano. They started calling me and I started going up there, every now and then. And then the year that Billy Crystal and Martin Short came on, that one year, I started going up there a lot and just hit it off immediately with Billy and Martin and Christopher Guest, that was just the best.

WS: Was that a great environment?

MS: Yeah. I mean all the shows from that year aren't... I see them all on Comedy Central—like any other year, there are moments where you go, "Oh boy, that was, uhh-pew," but there were some great things and of course Billy took off. He was already famous when he did that, from *Soap* and a lot of other things, but that's when he really took off. He said, "I want you to go on the road with me." And true to his word, months later, he found me and said, "Would you come on the road with me?" So I would score his monologues. I would play under these comedy mono-



This is what Marc Shaiman gets for daring to jest about my magazine—I print the photo of him where he's squinting and smiling funny. (All the other photos Will took had him the size of a postage stamp. Sorry, Marc.)

logues which with Billy would always take a turn into, you know, not too serious but always take a, for lack of a better word, sentimental shift. So in concert I would really in effect score these little monologues. Through that, he had a faith in me as being able to write music and introduced me to Rob Reiner when he did *When Harry Met Sally*. He asked Rob, "What's the music gonna be?" Rob said, "I'm thinking of using standards," and Billy said, "Do you have someone to help you choose the songs and arrange them right and do the whole bit?" And so Billy was like Mama Rose with me and really lobbied for me to get that job. Luckily for me Rob was so open and without being grotesquely egotistical, I was the right guy for that job on *When Harry Met Sally*. So I met Rob one day and he just said, "Sure, let's do it." So I got that gig. It was a great way to start working on music for film, because it wasn't my own music, it was my record collection, basically, which is a great way to get paid. I got to see how music for movies is finessed without my own ego or abilities as a composer on the line. It was a nice little softer entry...

WS: There was no score on that, right?

MS: It was all adaptation, so I had to take, "It Had to Be You" or whatever song... and it wasn't only records, it was often piano or small group. [to himself] Did we ever even do an orchestral cue in that? No. Well, maybe a few. And that's where Harry Connick, Jr. came into the picture. A guy named Bobby Colomby, a friend of Rob's who worked at Columbia Records—who I believe still works there—also said, "What are you doing for the music?" Rob says, "Well, me and this guy are picking songs." So he says, "Well I have the perfect artist to play." So Harry came in as a pianist and a singer and at that point was completely unknown, to me and Rob also. And it just all clicked. It didn't all click at first but the second day it clicked.

WS: I was kind of mad that they didn't release the real songs from the movie and that they just released the Harry Connick, Jr. album.

MS: But for me and Harry, that was a godsend because we couldn't get the rights to a lot of them for the record. Frank Sinatra, Ella Fitzgerald... for the movie when Rob says, "I want something," they say, okay we'll pay, whatever. But for the record, the record company wasn't gonna pay this exorbitant amount of money that they wanted, or in Ella Fitzgerald's case, it's actually in her contract that they don't allow it.

actually in her contract that they don't allow it. They thought that a song of hers on a soundtrack record would cut into her own record sales or something—at least they did then but I bet it's changed because of the ever-exploding world of soundtracks, especially standards, which I have to say *When Harry Met Sally* and *Sleepless in Seattle* helped to create. So we couldn't get Ella Fitzgerald, we couldn't get Louis Armstrong 'cause all the Louis Armstrong in that movie was Louis and Ella. They just said, "There's no record unless, let's just let Marc and Harry make a record." And we were like... "Uh, okay." [I laugh] And in a week we made that record.

WS: And that thing sold like hot cakes.

MS: It sold really well and of course for Harry was his career diving board.

WS: Both you guys...

MS: Oh, it was tremendous. It was a blessing.

WS: Do you enjoy that music supervisor role?

MS: I love it, yeah. I love arranging, orchestrating, adapting. I love it as much as composing. That movie, *Sleepless in Seattle* and *Sister Act*, especially, was one that I know my adaptations and arranging skills were integral to.

WS: Did you do a score to that too?

MS: Yeah, on *Sister Act 1*. On *Sister Act 2* I only did some of the music supervising. *Sister Act 1* doesn't have a lot of score, probably around 20 minutes. It's mostly the adaptations.

WS: There's less on *Sleepless in Seattle*, right?

MS: In the movie? On the record, there's none. In the movie there's hardly any at all. I recorded more than what's in the movie, but the director cut it. Of course, you can't argue with the success of the movie; it just felt like too much score took away from the songs. I was heartbroken as a composer but hey, what the fuck?! [Fake laughs, I laugh] I can say that now. At the time it was a terrible experience. I mean, to go to the movie and go, "Oh my god, they took..."

WS: Really? You didn't even know?

MS: No, because they dubbed it in New York. Unfortunately, without getting to the whole story, there was a "collaborative breakdown." So by the time that they dubbed the movie, I wasn't really in the loop, didn't need to be in the loop. You know the composer, once you're done... Ron invites me, asks me to come down, but not every director wants the composer there. For the very reason as on *Sleepless in Seattle*, I would've been going, "Well what do you mean?" So, they were happy to not have me whining and she made all her choices. I didn't know until I saw the movie what some of those choices were... I'll always remember, I've never actually seen that movie, again, from beginning to end. Every now and then it'll be on TV...

WS: The only thing I remember, score-wise, is when she's typing on the computer...

MS: Yeah. I mean for me that was a nutty version of a theme that was established earlier in the movie and without having heard it being established it was just like this silly theme.

WS: It just seemed out of place.

MS: That's what makes it worse, not the loss of the cues but how the cues that remain in the movie seem out of... where's that coming from? You didn't understand that that was her theme, this magic theme. So anyway, it's all spilt milk.

WS: That why you didn't work on *Mixed Nuts*?

MS: Well, I mean it's obvious, yeah. For me, unfortunately, it was a complete breakdown. And then ironically to get nominated for an Academy Award for the song that was in the movie...

WS: *The Harry Connick, Jr. song.*

MS: Yeah, he sang it. I wrote that with a guy named Ramsey Maclean who writes lyrics for almost all of Harry's records.

WS: So what about *Martin Short*? You mentioned *Billy Crystal*.

MS: I did a comedy special called, "I, Martin Short, Goes Hollywood," the bad grammar on purpose. That was a funny special that went over the heads of just about everyone who saw it.

WS: I want a copy of that so bad.

MS: I have it.

WS: Do you?

MS: I could sell it to you. [I laugh] I've got it. There is some priceless stuff on that. I just love...

WS: Compare working with *Crystal*, say, with *Short*, both big comic personas. I mean, who do you like better?

MS: Oh, that's like talking about your friends.

WS: I know, I'm just kidding.

MS: It's different but not so different. All I can tell you, what's so obvious is that all we do is laugh... and laugh and laugh and laugh. I have worked with other comic performers... maybe not enough to make this kind of judgment, but I have worked with some people up at *Saturday Night Live*. I worked there full time for a year, as opposed to just going in when they already had the idea and they knew, "Oh, let's bring in Marc," where I was just there day after day trying to think of stuff, working with the hosts.

WS: *The Sweeney Sisters*.

MS: Yeah, that was my big thing. Sometimes, there are people who, although they're funny on screen, are not funny to be around and there's no laughter in the room. But that's certainly not the case with Billy or Marty, as you can imagine.

WS: They're nutty.

MS: Working with Billy on those Oscar medleys, we laugh and laugh and laugh. We have to crack each other up to get things going. And the dirty lyrics, the unusable lyrics that we come up with before we come up with the ones we can imagine saying on TV are so funny. And of course working with Marty is just...

WS: What's he like?

MS: He's just insane, he's just who he is. He loves to perform and he loves to sing. He has a great voice. It's a shame what happened with his TV show. That's what happens when a performer like that and a network... they wanted to turn him into "dad." I mean he is a dad and if it was like his real life it would've been better. I mean when he talks to his kids, he's insane. [I laugh] It's not like what it was on the TV show. It should've just been a sketch show, and from what I understand they are actually doing six more and it's just gonna be a sketch show.

WS: Trying to do too much.

MS: Oh, that show was all over the place and it was kind of obvious. I was on the first show; he sang a song which they ended up cutting and putting half of in the end credits, but I was so excited, they said, "Oh yeah, we'll work it out that Marc's like the struggling composer who lives in the guest house." [I laugh] So then I could always be kinda coming in. 'Cause I'm a ham, I was, "Sure. Work that out. Yeah, I'm available."

WS: But you weren't in the other shows?

MS: No. They filmed I think five and only showed three. What they are, which is not always the case, is just great people. Great, funny, unaffected, un-star-trippy, who you can really hang out with... you know, friends.

WS: What about Rob Reiner?

MS: Very much the same thing. I know I sound kinda polyannish here, and I have worked with people who aren't wonderful to be with 24 hours a day, but I have been lucky to work with Rob and Billy. I just fit in. We're the last of the old-fashioned, show biz... the references that we throw out would go over the heads of anyone younger than myself. I mean I'm young to them. We just have a shared affinity for old-time show biz plus what we're doing now, and I think that's obvious in all their work. For Rob it's the same thing. We just laugh and Rob is very nurturing about thinking that I'm capable of doing whatever he has put on my plate. I'm trying to wean him off standing behind me and singing what he thinks it should sound like. I think by the next movie I can actually say, "Rob, stop singing, just stop it." In his lovable way, he loves to shout out what he thinks it oughta be. Whether that's how an actor's saying a line or a French horn part, he's out there, letting you know. Which can also be a nice relief almost because there are so many choices, it's nice to have a director say, "This is what I want." Then you're not up all night thinking. But on the other hand it might cut into what you have to offer the movie. That might be your one idea that you can't even get out because you're already being told to do this, do this.

WS: Are you pretty fair about that?

MS: Yeah, and the more I work with him the more confidence I had to say, "You know I don't think so, why don't we try this or whatever?"

WS: What about North? I just wondered if he knew, how it was gonna turn out [i.e. bomb].

MS: Well, when we first saw it, I was with Rob and he sensed that... there was something missing from how it had been conceived and what had ended up on film. But then once you're working on a movie you address what's there and you still work as hard. It can be just as enjoyable or unenjoyable, those moments that you know what to do or don't want to do. So why I was working on it, I was just into it. I remembered that something had happened between conception and... I mean when Rob came to my house, at the end of *A Few Good Men* and I was doing something for him for the premiere—he had made this short film that was before *A Few Good Men* at the premiere—he said, "Oh man, you gotta do my next movie," and he told me all about it. He stood in my studio there and for half an hour told the story. If they just filmed him telling the story right then, everyone would've bought a ticket. I mean he was mesmerizing. It was like, wow, I'm gonna work on the *Wizard of Oz* of my generation. That's how I felt. Who's to say what happened?

WS: I remember hearing about the idea...

MS: You don't know—people send me scripts, I read the scripts, I don't know. I'm only now able to look at the movie when they first show it to me and not want to go home in tears. I have watched some really successful movies and have gone home from those first assemblages which can be three hours long and I go, "Oh..." But that's my own lack of professionalism. You learn how to watch 'em. First of all to watch a movie without music, you just want to kill yourself. It's almost unwatchable.

WS: Some movies work. Like *Butch Cassidy*, you ever see that?

MS: Not without music.

WS: There's a little music.

MS: I guess there are but to watch a movie with no music... not to mention no Foley, no sound effects work, no nothing. When people are standing in a lobby of a hotel talking, there's just

dead air. You think, "Oh, this is just sitting here." Then a month later they send it to you on a video and it's got the sound of people working behind a desk, going into an elevator, things you weren't even seeing. Then you think, "What was I thinking, why did I think this was so dead?" I'm still flirting with amateurism, I really need to have it all there, in my eyesight, in my ears. I'm starting to get better at it. I also get very inspired, maybe too much, by certain sounds that are in the movie and I work the score around them. I really like to have the sound, it's really helpful to me. Also, you find out suddenly you've scored a scene and then two weeks later, you realize there's a hum of a truck. In the next cue in this movie [*Speechless*] that I don't think we'll get to today, I wrote it to the first tape they sent me. And then the second tape came in and they redid my calculations on the computer. I was like, what? ...mmmmmm, they're on this bus for half of the cue, and I guess that hum's gonna be there, that's part of the reality of the scene. But whoa, I'm hoping that we can cheat realism a little there. But every composer goes through that. It's the same story.



Shaiman and *Speechless* director Ron Underwood

WS: Since you did *When Harry Met Sally*, *Sleepless in Seattle* and now *Speechless*, how does working on a romantic comedy differ from something more dramatic like *Misery*?

MS: You know, sometimes I read your magazine and I realize that perhaps some of the people reading it or listening to film scores might get further into the examination of these things than the actual composer. Of course I only speak for myself. But for me, any movie is a new movie, whatever the genre. I'm not aware of the differences. Every day you have to write a certain amount of music to meet the deadline and every day you're wondering, "How can this scene work?" and then suddenly you find a rhythm. They all start the same. There's that first like ten days of what should the themes be like and it's just horrible, you're trying to figure out what should it be. But once you've settled on it and the director has given you the go-ahead, then it's kind of fun. There are still moments of, "What do I do here, what do I do here, how do I make this work?" Or, "Am I shoving a theme here where it doesn't really belong, or finding the right tempo?" When you choose a tempo and then you wake up the next day you go, "Oh my god, I must have been tired, I must have just eaten, this tempo's so slow," and you have to start over, 'cause you can't just speed up. Everywhere that something hit when you chose that tempo changes so drastically. But all that's the same on every movie. I would love to do another

movie like *Misery*. I would love to do *Misery* again, that was the first movie I ever wrote so I would love to just... start from scratch. I was just, what's the word? I don't want to say "lost," 'cause I actually think I did an okay job, but uh... I would love to have another crack at it.

WS: Clueless?

MS: Yeah, I was basically clueless. Right from... everything. The logistics, the mathematics, the craft of film scoring. I might have a knack for writing a certain kind of music or matching a dramatic sense in my way, on my own bell curve or whatever it is. But I'm not trying to build myself up. I didn't know anything about click tracks or the things that you just have to know to make the orchestra sessions go smoothly.

WS: So you just learned on hand.

MS: Yeah, I've had like a scholarship. I learned all this in a movie studio scholarship. But I got lucky. Out of the first seven movies I worked on, I think five made over 100 million dollars. I've worked on like seven 100 million dollar movies in the space of four years. It was like a fairy tale. If I never had another hit, I would still have as many blockbusters on my resume as some composers will have in their whole career. You learn really quickly when that stops and movies that you work on that you think are just as good as the ones that were hits just... disappear. Get bad reviews, and no one comes to see them...

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WS: And then all that work...

MS: Yeah. All the work and millions of dollars. Just now sitting at the dub, the minute work that goes into when someone just opens a drawer and the choices of how that sounds... you think of all that. Oh my god.

WS: You go crazy.

MS: As grotesque as it is, when a movie really bombs and you can actually figure out the percentage of what your salary was, and how that was a double figure percent of what the entire movie made—oh boy, someone's in trouble. Luckily the composer sort of gets the glory when involved with a hit and gets not as affected by a movie not being a hit. I've had this conversation with my agent, Richard Kraft. Or Richard "Film Score Monthly" Kraft as I guess I should refer to him... Uh, what was the question? [I laugh]

WS: Talk about, uh...

MS: Who are you? Why are you doing this?

WS: Me?

MS: How are you involved with *Film Score Monthly*?

WS: You're turning the... I just do it for fun. I'm just a student.

MS: A student at oh, USC. How did you get involved with Lukas Kendall and *Film Score Monthly*?

WS: How do you know all the names...?

MS: Because I get sent this, of course, I'm sure every composer gets sent this. It's very interesting. I mean it is interesting.

WS: Oh, you like it. I hate it. I just do it to meet people "like you."

MS: Oh geez. [I laugh] Are you on America On-Line or Internet? All these people that write all these letters to *Film Score Monthly* are writing their opinions.

WS: "There was a track I didn't like."

MS: Oh my god. That's what I was talking about. They're analyzing things far more than those who wrote them intended.

WS: That's true of everything.

MS: Of course in print this will sound like I'm a complete hack. And I'm sure that a lot of people reading this have already made that deduction about me. You know, you're on a movie, you write the best music you can. You're not thinking about some of the things that they seem to think were...

WS: You're doing the "Home Alone" face.

MS: Yeah. [laughs] To be concluded...

FILM SCORE MONTHLY BACKISSUES

Send orders to Box 1554, Amherst College, Amherst MA 01002-5000; postage is free. U.S. funds only. For complete list, see *The Soundtrack Handbook*, info p. 2.

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FROM VALENCIA WITH FILM MUSIC

Report by Sijbold Tonkens

From October 14 to 16, 1994 the Valencia film festival held its third International Congress of Music of Cinema. Director of the festival was Lluís Fernández; invited guests this year were Italian film composer Armando Trovajoli, French composers Jean-Claude Petit and Bruno Coulais, and Spanish composers Alberto Iglesias and Bingen Mendizabal. Also present were film music experts Sergio Bassetti from Italy (of the Intermezzo and Legend labels), Jean-Pierre Arque from France (organizer of the Biarritz film music festival "Ecrans Sonores") and Alain Garel also from France (producer of the Delerue CD *Les inédits* on the French Hortensia label).

After a welcome by Lluís Fernández, the first day began with a tribute to the late Spanish composer Maestro Jose Padilla, presented by Eugenia Montero. Padilla was the composer of the song "Valencia," used in 105 films all over the world. Even Chaplin used tunes from Padilla's "La violetta" in the film *City Lights*.

Next was young French composer Bruno Coulais, a talented newcomer with interesting musical ideas. He is more an avant-garde than melodic composer. Some film scenes with his music were shown; I compare him with Khachaturian and Mussorgsky. Coulais scored his first film in 1988, *Lien de parenté* (directed by Willy Rambeau), and after that came *Henry le vert* (Thomas Körfer), *Le retour de Casanova* (Eduard Niermans, 1992), *Zanzibar* (Christine Pascal, 1989), and *Vieille Canaille* (Gérard Jour'hui, 1992). He has only one CD so far; it is not easy listening, but it is interesting music.

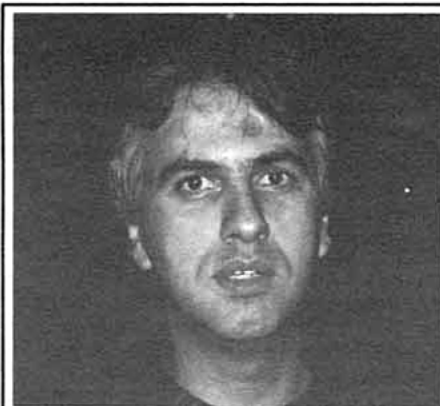
Coulais: "Music is not the most important part of a film; it should underline the emotions. A young director made *The Son of the Shark*, it won a prize in Venice. He tried rock music under the film, but my music worked better. The music is violent with strings, cello and piano. It worked.

"I also prefer a quartet instead of a symphony orchestra. Sometimes a musician is whistling, so I have an extra instrument. I once scored a film with Michel Piccoli who played a homosexual who fell in love with a young Algerian boy during the independence war between France and Algiers. I had to score the scene twice to get the music synchronized with the marching person. I used synth, woodwinds, percussion, vocals and piano. I also like to use African influences like drums. I suggested releasing a CD; in my opinion there are the worst composers who release lots of music on CD."

The composer also writes for singers; sometimes his songs are in the films. Like Delerue, Jarre, Legrand and Lai, Coulais has also scored his share of documentaries. Most of them have no dialogue, so the music is important.

Coulais's music sounds a bit like Philip Glass. He prefers directors who love music, but wants to write abstractly. The relationship between composer and director is essential to know where the music comes in the film. Sometimes he has to rewrite the music in the studio in front of the musicians because the director doesn't like it. He loves counterpoint in music. He is led by emotions. He thinks that "restaurant music" is taboo. Music has to be integral in films.

Another promising composer is Alberto Iglesias, born in 1952 in San Sebastian, Spain. His music is also mostly atonal, with new uses of instruments, and it fits the film scenes I saw. He has



Left: Bruno Coulais. Right: Jean-Pierre Arque, Jean-Claude Petit. photos by S. Tonkens

scored only Spanish films; his first was *The Conquest of Vania*, for which he won a prize. He is well known in Spain, but not outside, at least not yet. Iglesias is shy when talking about his work; he never gave it any thought to bring it under words. Composing is his work.

Iglesias: "I hope to work for the cinema. I never had any schooling to write film music. I am learning while I work. I have responsibility for my themes; influences by other composers are sometimes interesting, sometimes boring. It is hard to resist the temptation not to copy the classics, and to experiment with their music... I wonder why music is always so suggestive, but I never found the answer. Music is an emotion for the audience... I worked also with Carlos Saura last year. He liked my music, the strings in a waving melody. I prefer a good relationship with the director; there is always the danger that they interfere with the music."

Music was played from the film *Chaos*, a very dissonant score. Iglesias: "I don't know why film directors don't understand the tempo of the score. This is a big problem. It reflects not only the length of the sequence, but also the velocity of the story. I have no rules and laws for my music, I am free and unbound." Among the composer's films are *Vacas* (1991) and *La ardilla roja*; he won a prize from the Academy for *Goya*, the best film score in Spain in 1994.

On Saturday was a roundtable conference with Lluís Fernández, Jean-Pierre Arque and Sergio Bassetti, the latter filling in for Vittorio Corzuel from Trento (Italy). Corzuel could not make it to Valencia because of strikes in Italy. The idea for the congress came from Antonio Dominguez (*Musica de cine* magazine). The city Valencia supports the project. Antonio talked before to Sergio in Rome about having a congress every year about film music.

Lluís Fernández: "The name of the congress is pompous by necessity. The congress must not be too intellectual and too specialized to make it an open conference to everybody interested. Film composers are not always good speakers, their specialty is to compose music. The concert each year is a good basis for the congress, but not the main event. The congress is the main dish. This year the concert will honor Armando Trovajoli, the composer for Italian comedy. He will conduct the orchestra. Italy and Spain have great composers, so we do not always look overseas to the great names like Goldsmith, Williams, etc. Of course the congress was also held to promote Spanish film music, to widen its frontiers."

Sergio Bassetti: "In Trento the organization will proceed Trento Cinema. Film music will be discussed. In Brussels (Belgium), Walter Provo is working on a European Society for Preservation of Film Music. [He was also absent, away at the Ghent Film Festival. -ST] Jean-Pierre brings

countries together to cooperate. He wants to get in touch with Ghent not only to get collectors involved, but also musicians and technicians. We must not only look at national interest, but beyond. We make friends here, as we did in Trento, but it was too high-levelled. We lost listeners, and only the intellectuals stayed. That was wrong. We should not only look at the USA, they have no musical history like Europe. We should cultivate our culture. Professionals and other listeners should come to each other at these meetings. We must grow up."

Jean-Pierre Arque: "Biarritz's Ecrans Sonores [November 17-21, 1993] was held to get technicians, composers and the public together. The idea was to make people aware of soundtracks. New talent, film producers, new technology, and legal rights are points of discussion."

The next hour was for Juan Pineda, a specialist in silent movies. He scored five films, winning a prize in Barcelona for his work. He presented piano works for silent movies. Pineda: "I regret that so few people are interested in the history of motion pictures and that music. Most of the films of the '30s are lost. People should have preserved them for the next generations. Also lots of music is lost. These scores were not made so people could not hear the projector, they were made to support the images on the screen. Musicians create atmosphere, the music was the soul of the films. Mostly piano was used, later organs. Also in Barcelona some films had actors behind the screen to speak the dialogue with the silent movies. The Robert Hope Jones organ was popular, because it had so many registers. A handbook was published to play the organ... Arnold Rapee was Hungarian and went to the U.S. in 1891, he was an actor and composer, and wrote an encyclopedia about film music. He also wrote John Ford's *Iron Horse* score. It became a hit; Mantovani re-orchestrated it as 'Charmaine' [used in the film *One Flew over the Cuckoo's Nest* -ST]. Another hit from those days was the queen of songs 'Ramona' by L. Wolfe Gilbert. [In Holland a hit by the Blue Diamonds in the '70s. -ST] This was from a film in 1926. Another composer was Hugo Richerfeld from Vienna. They say that he wrote scores for 6,000 films. Unfortunately, nothing is preserved. But recently they found films and music... Big composers for silents were Francis Toes, Frederick Hollander, Victor Herbert, Maurice Jaubert. They recently found the 'Fire Symphony' by Pietro Mascagni. Dmitri Shostakovich scored *The New Babylon*. Also, David Raksin wrote prestigious symphonic music... In the '20s there were about 500 orchestras in U.S. cinemas. In the '30s came different groups of musicians to score films. Everybody got a scene to score, it was put together and the score was ready. Max Steiner sometimes needed four days to score three minutes of music. Without today's technology, we understand why."

On Saturday evening there was the concert by Maestro Armando Trovajoli, conducting the Orquesta Municipal de Valencia. Trovajoli had some trouble with the orchestral members (all young musicians) during the rehearsals; they prefer to play classical works by Bach, Mozart, etc., and don't care for film music. In fact some of them were trying to "mutiny" in the orchestra. I met the composer, age 77, and he is a very modest and kind person who could not get control over these "schoolboys." They gave him hell during the rehearsals. But the concert worked out perfectly. Trovajoli suggested playing the complete concert himself on piano, so the orchestra could go home. That, and help from the organization, made the orchestra work during the concert the way Trovajoli wanted them to.

Alain Garel suggested that Trovajoli should conduct with a baseball bat, and hit the horn players in the face if they don't play right, and hit the string players on the fingers, etc. It was only a suggestion during the breakfast....

The Palau de la Musica was sold out. Most people did not know what to expect, for the reason that who (besides soundtrack collectors) knows music by Trovajoli? Answer: Director Ettore Scola. He also came from Italy for the concert. On the program were: Piano solo by Armando Trovajoli: *Il viaggio del Capitano Fracassa, Nell'anno del Signore, Splendor, Dramma della gelosia, 7 uomini d'oro*. Piano and orchestra: *Baiao di Anna, Brothers, Maccheroni, C'eravamo tanto amati, La famiglia, Riusciranno i nostri eroi..., Rugantino and Ciao Rudy*. For this second half, Trovajoli both conducted and played piano.

Sunday's congress started with Jean-Claude Petit, introduced by Alain Garel. Petit is currently one of France's greatest film composers. His father liked music, so Jean-Claude became a

musician, a jazz pianist. It did not make him any money, so he started to make arrangements for singers in France like Julien Clerck, Serge Lama and others. It did make money, but it was not what Jean-Claude wanted to do for the rest of his life. He started to write music for film in 1981.

Petit talked about his various projects: For the film *Return of the Three Musketeers*, he wrote 17th century music. Richard Lester had said, "Feel free to have a sense of humor for the score." Petit wrote 1 3/4 hours of music for the film in three weeks... Ken Russell said once, "The difference between cinema and TV is the music." Petit had to make that true for *Lady Chatterley*; the score was recorded in London with the LSO, and three quarters of it was recorded in France... The director of the film *Deux* was nervous about the music, because the film was about a composer. Contemporary and romantic music were discussed; contemporary won... In France was a TV series *Le chateau de oliviers*, and in the music you can hear the smell of the province... About *Cyrano de Bergerac*, the trumpet was not meant to illustrate Cyrano's large nose, but the character in the film.

Petit loves to see a picture, talk it over with the director, read the script, and sometimes suggest ideas for the film. Sometimes his idea is accepted and used. Petit is also good in pointing out the moments where there is silence in the film. Sometimes a scene needs no underscore, but silence. It is an art to find these moments. Petit also said: "Composers are victims of their trademark; if you are known for big orchestral scores, they always ask you to write one."

Sergio Bassetti introduced Armando Trovajoli to conclude the congress: "Usually a composer is not a very nice person. I know some. Trovajoli is a very nice person. He composed for glorious

films, with an approach of enthusiasm. His excellent music becomes his personal excellence."

Armando Trovajoli: "I feel honored with this introduction. I hide something in music and it is discovered by others. I met Scola 30 years ago, he was a master at placing music into his films, he has a good musical background. He is a sensitive man. Scola is no musician, but he is sensitive to music. He is my representative as if he was my twin brother, always intensive and easy. For my works for De Sica, I felt like a second-rate composer. De Sica was a musical person and he asked me to score *La ciociara*. That was my breakthrough. After that came *Matrimonio all'Italiana*. De Sica is a romantic. If you are in good terms with the director, the rest goes easy."

A question was asked of director Ettore Scola: "What is your relationship with Armando Trovajoli?"

Scola: "Armando is a modest and shy person, and I can tell you he was never a second-rate composer. His simplicity is his power. His music is never intellectual. He also worked with Antonioni. He composed for his films simplified intellectual music. He has feelings for this kind of music."

Trovajoli: "Just like Nino Rota, I have learned a lot from Angelo Francesco Lavagnino. Not just about film music, but music in general. Alex North also wrote music that was technically not right, but it worked. To score a film is a matter of intelligence."

Next issue: One-on-one interviews with Jean-Claude Petit, Sergio Bassetti and Armando Trovajoli. Thanks go to Sijbold for writing this report; also to the organization in Valencia for having him and providing an interpreter.

ERIC SERRA THE PROFESSIONAL

Interview by Daniel Schweiger

It's a relationship that started after the apocalypse, a bond forged through blood, seawater, subways and the tears of a wanna-be hit girl. It's the only filmmaking partnership that Eric Serra has ever known, and it wouldn't kill him if it was the last. But like *The Professional's* weary assassin, Serra will always be dragged in to score one last hit for his friend Luc Besson. Beginning with his music for the director's 1984 short *L'avant dernier*, Serra has gone to score every one of his stylistic pictures, following Besson over a decade from arty obscurity to international fame.

Though film scores and their creators mostly remain obscure to the American public, think of Eric Serra and Luc Besson as France's in-your-face answer to John Williams and Steven Spielberg. While Besson's a director who luxuriates in the stylistic possibilities of cinema, he's also realized how important it is to let a composer inside of his head. Eric Serra has come to intimately know Besson's thoughts and dreams, painting his celluloid tapestries with an astonishing range of musical colors. Whether they're composed of classical symphonies or industrial rock, Serra's soundtracks have also touched a nerve with Parisian listeners, going to the top of their record charts with *Subway*, *The Big Blue*, *Atlantis* and *La femme Nikita*. Yet for all of the Gallic gold and platinum, the 35-year-old Serra continues to profess that he would have been content to stay in rock if it wasn't for Luc Besson.

First learning the guitar at the age of five, Serra

was a professional musician by the time he graduated high school. He played bass and conducted songs for Jacques Higelin and Youssou N'Dour, becoming an accomplished session man by the time he met Besson. Both were 18 when a mutual friend introduced them, and Serra reluctantly agreed to compose the music for Besson's quirky spin on post-nuclear France. *L'avant dernier* would eventually become *Le dernier combat*, and Besson rode the French new wave to critical acclaim in America.

Even when he had little to say, Besson's films looked as cool as neon. Though the director's next picture, 1985's *Subway*, suffered from visual overkill, Serra's music rapidly developed into a lush fusion of synthesizers and acoustic instruments, mostly played by the composer himself.

The duo's breakthrough came with 1988's *The Big Blue*, a gorgeous underwater epic that pushed them to even stranger limits. Serra had become an avid diver with Besson's encouragement, and pulled on his love of the deep with a score that captured its haunting beauty and grace. But though *The Big Blue* was France's biggest hit as a film and soundtrack, the picture was beached on American shores by uncomprehending distributors. They gutted Besson's movie and replaced Serra's award-winning melodies with a copy-cat score by Bill Conti. But by some unknown omission, it was Serra's music that appeared on American albums.

To make it big in the States, Besson knew that he had to make an American-style film with the

country's favorite formula of babes and guns. He hit it dead bang with 1990's *La femme Nikita*, its action fiercer than anything the French had come to expect. Once again, Serra took a completely different and hypnotic melodic route for Besson, embodying his erotic assassin with a warm guitar and a sad piano, her bloody missions carried out with the deadliest synthesized clanging this side of *The Terminator*. Serra also got to display his rock talents on "The Dark Side of Time," *Nikita's* theme song which he wrote and performed.

Besson and Serra returned to the sea to find 1991's *Atlantis*, a beautiful underwater travelogue with only the composer's music for its voice. Serra discovered a whole new symphonic world in the oceans, the Royal Philharmonic playing his graceful, Debussy-inspired score alongside rock, pop and Middle Eastern rhythms. With no film story to speak of, Besson's hypnotic film couldn't repeat *The Big Blue's* success. However, Serra's music won the French Best Score Cesar for the second time since *Blue*.

Now Luc Besson and Eric Serra stand poised to make their biggest American killing with *The Professional*, another exploration into the myth of the assassin. Set in New York City, Besson's thriller stars Jean Reno as Leon, a distant and far more dour cousin to the "cleaner" he played in *La femme Nikita*. Serra's music sets up a cold and lethal world for the emotionally dead hit man, whose existence is shattered by the melodic warmth of a young girl whose parents have been murdered by corrupt policemen. As Leon becomes her teacher in assassination, Serra's

music fuses their worlds of darkness and light, his symphonic music becoming their family bond amidst his harsh synthesized beats.

The Professional once again shows off Serra's diverse tastes, swinging between playful French melodies, Arabian percussion and electronic drones. Rarely has a score been able to portray New York as a dangerous melting pot of ethnic rhythms. *The Professional* is another on-the-mark score for the killer combo of Eric Serra and Luc Besson. The director's hit man may profess that he wants to take a hiatus from film scoring. But beneath it all, he knows he's ready to make another musical killing whenever Luc calls.

Daniel Schweiger: What do you and Luc Besson have in common as creative people?

Eric Serra: I think we complement each other. Luc's the eyes, and I'm the ears. Our relationship was difficult in the beginning, because the director and musician are completely different persons. But as we've come to know more about each other, I've been able to tell what Luc's thinking from the way he moves the camera. He's a filmmaker who knows exactly what emotion he wants from the music, and relies on me to express them. So we have developed a musical language that make our collaborations exciting.

DS: What was it like scoring Luc's *Atlantis*, an underwater documentary which only had music for its soundtrack?

ES: *Atlantis* was like an opera, and scoring it was a great experience and honor for me. But the film was also difficult, because it was so dependent on my music. *Atlantis* was also the first time I composed for an orchestra, and that learning experience has now helped me to compose the symphonic score for *The Professional*.

DS: You'd only worked with acoustic instruments and synthesizers before *Atlantis*. Did that make it difficult to compose an orchestral score?

ES: I was dreaming about doing a symphonic score for a long time. But though I loved classical music, I'd never had lessons in it. My friends who'd gone to music school said that I couldn't compose for a symphony unless I learned basic orchestration. So at the beginning I didn't even dare to write for an orchestra. But I was listening to a lot of classical symphonies, especially ones by Stravinsky, Ravel and Debussy. After a few months, that same style of music was playing in my head. I thought that if I heard that kind of music, then why wouldn't I be able to compose it? So that's what made me write the music for *Atlantis*. I couldn't imagine why there would be a problem, but I also couldn't forget all those people who doubted me. When I first arrived at Abbey Road Studios, I was very excited, and scared to meet the Royal Philharmonic Orchestra. I thought that my score might turn out to be a real mess, but then they started to play my music, and it was great. That was the most beautiful day of my life, and I realized that all of those skeptics would never do anything like this.

DS: So you think there's a similarity between your "assassin" scores to *La femme Nikita* and *The Professional*?

ES: For me there is no connection. *Nikita* was 95% synthesizers, and synchronized to the action. *The Professional* is 80% symphonic, and more dramatic. Luc wanted its music to concentrate on emotions, especially during the action scenes. Though the film is very violent, it's also romantic. A lot of that comes from the score. Luc realized this even when he was writing the movie, which is why music is so important to his pictures. He gives the soundtrack a very big role, which makes me feel more like a composer than a man who just does soundtracks. That's why I

love working with Luc Besson.

DS: How closely did you collaborate with Luc on *The Professional*?

ES: Luc gives me a lot of freedom, but I always know that I'm serving his movie instead of myself. As soon as I think a piece of music is ready, then I call Luc and he comes to hear if I'm going in the right direction. If I haven't gotten the right emotion, then he'll tell me. It's always Luc's decision, and if for some reason we can't agree on a piece of music, then he'll be the one to make the final choice about it. The same thing goes for me when I'm working with a session player on one of my albums.

DS: Though you use some accordion melodies for Leon, does *The Professional's American setting* make it less of a "French" score than *La femme Nikita*?

ES: When I compose, I'm not thinking "this is a French melody." Every time you see a film that's shot in Manhattan, you hear rap songs. And though I love some rap, that musical relationship has become a cliché. I didn't want to pull that trick in *The Professional*, so I ended up using a lot of Arabian and African percussion.

DS: But aren't Arabian melodies an odd choice for a film that takes place in Manhattan?

ES: I used that music because New York's skyscrapers struck me like Egyptian pyramids. They're very big and old. It's as if they represent an ancient civilization. So the Arabian melodies gave a weird and mysterious feeling.

DS: Do you have a stylistic approach for depicting violence? When Leon and Nikita shoot people, you use this cold, industrial music that turns them into killing machines.

ES: I don't think so. The music in *The Professional* is warm instead of cold and emotionless. However, there are some moments when I use that kind of music to express the action and suspense. If there's a reason for my "industrial" sound, then I'd have to say that it comes from some subconscious fear. I know that explanation isn't very convenient for an interview, I don't analyze my work. Making music is a very natural thing for me, and I don't want to think about it. I didn't even try to explain *The Professional's* Arabian music until people asked me about it.

DS: *The Professional* is Luc's first "American" film. What was your Hollywood experience like?

ES: It didn't make any difference to me. I only talked directly with him, and not with the studio. Luc usually calls me when he's writing the script, but he didn't contact me this time until he had a rough cut of *The Professional*. I spent six months composing the film, which isn't a lot of time when you're working with Luc Besson! *The Professional* was a 105 minute film that had 100 minutes of score. So I worked for 14 to 16 hours without taking one day off.

DS: Do you think there's a common experience for French composers scoring American films?

ES: I wouldn't know. I'm not looking to score films, even in France. I must have passed on a hundred movies, because I'd rather work on my own albums. I'm just a musician who loves working with Luc Besson. If someone asked me to score a film where the music would be important, then I'd do it. I'd like to do a big science fiction movie, especially a suspenseful one like *Alien*. I can do that here or anywhere else. But if I thought of myself as a soundtrack composer, then America would be the place to work. It's a paradise for composers.

DS: It seems there's more respect for your work in France, especially when Bill Conti replaced your score for the U.S. release of *The Big Blue*.

ES: I wouldn't say there's more respect for composers in France. However, they do have more respect for artistic things in general. *The Big Blue* was the most successful soundtrack ever released there, selling over two million copies. The American album, which also had my music, did well. So I had no doubts about *The Big Blue* having a great score. I don't think the American distributors replaced it because they didn't like my music. It wasn't a question of quality or taste. But while I didn't think they showed a lack of respect for me, they certainly showed one for Luc and the movie. Luc made the score an integral part of *The Big Blue*, and they replaced it. That must have been awful for him. It's like the distributors bought a Picasso painting, then changed the colors from blue to red. If they didn't like something about *The Big Blue*, then they should have bought a different movie. What's even weirder is that Bill Conti's score was inspired by mine. I think he's a great composer, but my style isn't his type of music. I wouldn't try to copy him, and I think he shouldn't have tried to copy me. He must have been asked to do that.

DS: What are the differences between playing on your albums and performing on stage?

ES: When you do a live show, it's a very physical sensation. Composing is an intellectual and spiritual feeling. You can't say which one is better, just as you can't compare thinking and running. Both are important for your well-being. I used to be a live performer for years, and then stopped to concentrate on film scoring. But now I've realized how important live music is to me. Instrumental scores are abstract, and I want to write songs that have a message to them. In *La femme Nikita*, I wrote and sang "The Dark Side of Time." Now I've recorded a song for *The Professional*. While it's not actually in the movie, the song is based on an instrumental piece that's in the film. It will be included on future releases of the CD, which was always an idea of the record company. Radio and TV stations won't play instrumental soundtracks, so it's easier to promote the CD when it's got a song.

DS: *The Professional* also has a beautiful transition from your music to Sting's "The Shape of My Heart."

ES: When Luc decided to put "Shape of My Heart" into the end credits, Dominic Miller, Sting's guitarist, did a special introduction for the song. It plays for 30 seconds before Sting comes in.

DS: How have your soundtracks made you grow as a musician?

ES: It's not the scores that have made me grow. It's traveling. When you're a composer or a painter, creativity is a way of expression. And the food for this creativity is what you hear and feel. Every time I enter a different country, I learn as a musician by absorbing their musical cultures and styles. All these emotions go through me, and by some mysterious process, I create something that's completely different. So the more you listen to different things, the more varied your music becomes. And for me, the only real form of music is one which expresses an emotional language. Everything else is fake.

DS: What's ahead for you and Luc Besson?

ES: Right now, I'm working on my own album, and next year I'll be touring with my new band. As for Luc, I'll just wait for him to phone me about his next movie.

DS: Would you like to be successful in America?

ES: Of course! What French musician wouldn't want to be? As Peter Gabriel says, "I love to be loved."

SPFM CON

Thrilling Report (Part 1) by Lukas Kendall
Photos by Kyle Renick (saving my butt)

The Society for the Preservation of Film Music held its third annual East Coast conference on October 21-22, 1994. Unlike past years' one-day affairs, this meeting was held over two days, partly on a weekend (Friday-Saturday) which allowed many more to attend. Turnout topped 100 and New York University's Film School provided an intimate (if slightly basement-like) atmosphere. I had a great time (despite two terrifying car journeys in and out of Manhattan) and proclaim this event the Society's best yet. Perhaps it's because for once I realized I wasn't going to be enthralled by the panels, and set out just to enjoy myself. I saw familiar names and addresses on the little green name tags, but this time recognized faces as well from previous conferences. Considering how few people care about movie music, it's neat that there are some who you actually know and get to see at yearly intervals. There's Bill Smith up from Florida (that's dedication!), Kyle Renick with the ever-flashing camera, "Mr. Oddity" Andy Lewandowski from New Jersey (how does he compile all those album facts, anyway?), Glenn Wood-dell with the firm handshakes... please forgive me for not going on, there are easily two dozen people I could list who probably don't want to see their names and idiosyncrasies here. Needless to say, it was great to see everybody again and nice to know that, if nothing else, these conferences have brought people together just to chat about a common interest. A few tend to wander around with blank stares and unshaven faces, happy to latch onto any unsuspecting VIP and be really annoying, but they are the exception. I mostly hung out with Fox's Nick Redman and exchanged witticisms.

The best part of the conference for me is always walking in the first morning, a big grin on my face. Immediately I recognize people, and it's so much fun to say hi. As usual, SPFM executive director Jeannie Pool was standing behind the registration table (literally just a table with name tags and programs) looking like she had just arranged the workings of the world and no one cared. (Both are partially true.) It took her a little while to recognize me this year, since my hair is longer. I plopped down a stack of free FSM's on the table—those had been a real drag on the subway—which were soon gobbled up by subscribers and non-subscribers alike. It's always terrifying to see "my babies" being folded, mangled, discarded or worse yet, read by the conference goers, but that's the price of promotion.

The conference got underway on time (one thing the Society has gotten good at) with president David Raksin stepping forward to issue a typically droll but witty welcome. Raksin is a brilliant composer (*Laura, Forever Amber, The Bad and the Beautiful*) who has made a name for himself in teaching and preservation as much as composing. It's eerie how so many people dismiss Golden Age composers as being long gone when here's a guy sharp as ever who has worked since the '30s. He's polished his wit the whole time and has a deadpan for every occasion. He sometimes falls into the deadly trap of repeating jokes (like the one about Herrmann being generous with his anger, he bestowed it upon his friends as well as his enemies) which hint that it's not as off-the-cuff as it initially seems. But in any case, Raksin's a living legend and he's always fantastic to have around. I can't remember what his opening address was, but it was short, further evidence of his brilliance. Also giving short opening talks were NYU's Ron Sadoff and Barbara Malmel, and their contributions should not be overlooked in arranging such a conducive atmosphere at the school.

Up first was Jon Burlingame, who gave a fast-moving overview of music for TV cop shows. Jon is a syndicated television critic who has written for everything from *Premiere* to *The Hollywood Reporter*. He's one of the few who has interviewed just about every film composer and remains in good standing with all of them. TV is his business, and although that has resulted in a bit of cynicism since so much of it sucks, he knows TV music and has the best attitude—sure, most of it is downright terrible, but some of it is brilliant. Jon has done a ton of work, such as writing an upcoming TV music book for Schirmer, to make sure that the brilliant stuff is not forgotten. He's really a great guy.



Fred Steiner, Jon Burlingame, Eugene Cines and Dave Sanjek on the TV music preservation panel

Jon set a nice precedent by realizing that no one wants to sit there and watch a talking head. He gave a brief chronological history of TV cop show themes and interspersed copious video clips, many from his personal collection. Among the main title sequences shown were *Dragnet* (by Walter Schumann, based on Rózsa's *The Killing* score), *Peter Gunn* (the legendary Henry Mancini theme, with a million imitators), *Checkmate* (by none other than Johnny Williams, with a low piano line not unlike *The Eiger Sanction*), *Mannix* (Lalo Schiffrin—I wish this music played whenever I walked somewhere), *M Squad* (Count Basie, the prototype for Ira Newborn's *Police Squad* theme), *Hawaii Five-O* (Morton Stevens, for the greatest TV title sequence ever), *Hill Street Blues* (Mike Post) and *NYPD Blue* (also Post). It was upsetting to see how TV theme music has gone from the wonderful tunes of past shows to Post's banging drum machines and sampled sounds.

Next was TV music legend Fred Steiner, composer of some of *Star Trek's* most memorable scores. Steiner has garnered as much respect for his writings on other composers' work as his own music; he's done a lot of preservation and deserves much acclaim. His speaking style is unique (my favorite: "Next I will... oh, that's right, I'll get to that later"), his face is usually covered with stubble (though he was clean-shaven this time) and his music is classic. I was just sitting there with his *Star Trek* "Corbomite Maneuver" tune running through my head, in awe of the fact that the guy who wrote it was giving a speech in front of me. This time, Fred talked about his work on the original *Twilight Zone* series, and had video clips to illustrate the fantastic things he and his contemporaries got out of limited resources. Particularly powerful was the harmonica and timpani in "One Hundred Yards Over the Rim," a score available on one of the five Varese *Twilight Zone* LPs (reissued on CD in Japan by SLC). This piece got an ovation from the audience and it was well deserved. Where are the new, young Fred Steiners to save TV music?

Continuing the TV theme was a panel with Steiner, Burlingame and CBS New York composer/producer Eugene Cines, moderated by BMF's Dave Sanjek. This was about TV music preservation, the message being that basically there is none. The Society has worked to secure some music, most notably the CBS archives, but much more has been lost. United Artists' library, for example, was destroyed by water after a fire, although the conductor books remain. A typical story of what happens is that these scores are shoved away in some studio building like a pile of crap and they stay there until someone (like a fire marshal) says they have to be thrown out. Then preservationists have all of 24 hours to save what they can before it ends up in a dumpster. One chilling story was told of Bruce Broughton walking into some studio office and seeing that a secretary's stack of scrap paper was a diced-up early Jerry Goldsmith score. It's truly terrible how this stuff is being lost and we can only hope the world learns in time.

After this the conference broke for lunch; I enjoyed funky Mexican food with Nancy Zannini of Polygram Classics and Jazz and the oft-mentioned Nick Redman of Fox. Naturally all we talked about was our favorite Jerry Goldsmith scores we'd like to have on CD.

We came back a tad late to find Howard Shore screening a videotape of clips from his various films—*Dead Ringers*, *The Silence of the Lambs*, *Naked Lunch*, *M Butterfly*, etc. The soft-spoken New York composer received a round of applause and then fielded questions about his work; in the audience were many New York University film students as well as David Spear's con-



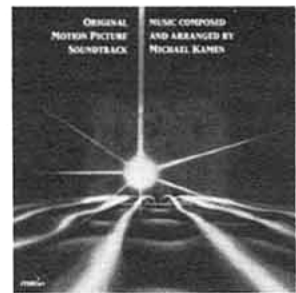
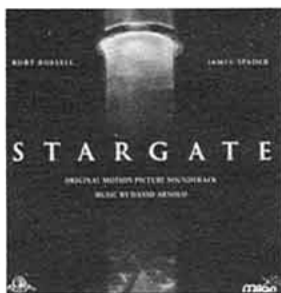
Howard Shore (three-quarters view)

tingent of Berklee School of Music film scoring students, and they spiced up the conversation with basic but well-meaning questions. Shore discussed his collaboration with director David Cronenberg—who gives him plenty of freedom—and also spoke well of Martin Scorsese, for whom he scored *After Hours* (1985). One scene from that film shown in the clips video had an interesting use of a ticking clock and overlapping cues. In *Naked Lunch*, Shore wrote a be-bop background based around Charlie Parker improvisations, and then had new improvisations performed around his new backgrounds—this is a good example of his willingness to explore the processes of writing music and scoring films. Unfortunately, just as the Q&A session really got going it had to end; Shore kindly stuck around, fielded more questions and signed CDs.

Up next was a panel on silent film music collections, which I unfortunately had to miss. Scheduled were Gillian Anderson (Library of Congress), Martin Marks (MIT), Bob Kosovsky (New York Library of Performing Arts) and Ronald Magliozzi (Museum of Modern Art), who I've seen before in virtually the same panel. I skipped a few blocks over and up to Footlight Records on 12th Street (the greatest record store in New York!), where Nick Redman and I scanned for obscure Jerry Fielding LPs, chatted with manager/owner-to-be Ron Saja, and pondered the fact that there were more illegal new releases than legal ones. We tried to keep a low profile lest the legions of shoppers discover us and mob Nick to death about what Fox scores they want on CD.

Around 4:30 many blocks uptown was a reception in honor of Japanese composer Toru Takemitsu and to announce a new film music festival in Gstaad, Switzerland. This was held at an uppy bar/lounge known for a unique shot of liquor, the Aqua Vitra (Velva?). The Swiss outfit set up a nice little party—Takemitsu was there, as was Shore—but once they got going with speeches I'm afraid I didn't pay attention to anything. Here we were after a fun day still with so many people to talk to, and it was too much of a temptation to tune out these overlong German-accented proclamations. The whole thing reminded me of *Die Hard* and I was convinced at any minute the Gstaad group would pull out machine guns and tell us we wouldn't be harmed if we did exactly as they said.

To be continued...



SCORE

SOUNDTRACK CD REVIEWS

RATINGS:

- 1 = x⁰
- 2 Not So Good, Poor
- 3 Average, Good
- 4 Excellent
- 5 Classic, Flawless

Here are reviews of many of 1994's last soundtrack CD offerings. We're always looking for reviewers so if you're interested in writing (for free, so don't get your hopes up), contact Lukas, address and phone # on p. 2.

Love Affair • ENNIO MORRICONE. Reprise 9 45810-2. 14 tracks - 43:52 • If you have to hear a Morricone score this year that's mainly comprised of one theme repeated over and over, *Love Affair* is your best bet. For Warren Beatty's big-budget, box-office disappointment (the second remake of 1939's *Love Affair*), Morricone has composed a pleasant and sweet theme (or, if you prefer, *score*) in his usual style, seamlessly blending solo piano and a wordless female vocal (performed by Edda Dell'Orso) with full orchestra. Aside from the use of synthesizer in one track ("Anxiety and Joy," which seems like it belongs in another score), Morricone concentrates on simple orchestral underscore with little variation—all of it's nice, tender and never overdone. Reprise's album contains approximately 30 minutes of Morricone, with the opening four tracks given to various songs, one of which (Ray Charles's take on "The Christmas Song") is particularly fitting given the season. So, if you're into those Barry-esque, poignant and "mushy" scores (*Somewhere in Time*, etc.), this comes highly recommended. Even though some may find that the repetition of the main theme gets to them after a while, after hearing *Wolf* it's doubtful anyone is going to complain. **3 1/2** —Andy Dursin

Ed Wood • HOWARD SHORE. Hollywood Records HR-62002-2, 21 tracks - 44:08 • Does Tim Burton need Danny Elfman to make a commercially viable movie? *Ed Wood* bombed, but Burton's collaboration with Howard Shore yielded one of his most dramatically satisfying films and one of Shore's most listenable and unusual scores. Opening with a dynamic pastiche of cheap horror film music and coffee-house beatnikism, Shore's *Ed Wood* is indelible, sporting a real theremin and bongos and easily incorporating the goofball energy that made the Burton/Elfman pairing so entertaining. Shore didn't seem to be the ideal choice for Burton's peculiar oeuvre, but he comes through here with an infectious mixture of tongue-in-cheek humor and the emotional directness that made *Silence of the Lambs* so powerful. Shore creates some horror film attack cues worthy of Hans J. Salter, adds a Jeopardy-like ticking clock ambience to a scene of Edward D. Wood, Jr. revealing his angora fetish to his girlfriend, and imbues Martin Landau's spellbinding Bela Lugosi with a dignity and warmth (quoting Tchaikovsky's *Swan Lake*, used as the title of music of Tod Browning's 1931 *Dracula*) that perfectly matches Landau's wonderful performance. Other cues are as unabashedly upbeat and inspiring as Ed Wood himself, and this CD should leave you with an embarrassed grin on your face and an angora sweater around your shoulders. It's attractively packaged in black and white and includes dialogue bits such as Jeffrey Jones's opening narration and Landau's two best Lugosi monologues. There are a couple of source cues, but everything fits smoothly together in this bracingly oddball package. **4** —Jeff Bond

100 Rifles • JERRY GOLDSMITH. GEMA 9101. 18 tracks - 40:32 • It was the best of times, it was the worst of times. Who can figure that wacky European Economic Community? With their arcane interpretation of copyright laws, it's beginning to look like every

score written in the '60s is now game for CD. For the collector, that means undreamed-of opportunity, but the price can be painful. This release of Goldsmith's 1969 western score is a case in point. On the one hand, the odds that a major label would ever release the soundtrack to this forgotten Raquel Welch-Burt Reynolds vehicle are remote in the extreme. On the other hand, a major label wouldn't release a CD that makes a large orchestra sound like it's been recorded from somewhere in the next room—a room that's been heavily soundproofed. GEMA claims that this recording is in stereo, but I sure didn't see much variation in those two speaker output lights. Once the shock of the first few cuts had passed, however, I was able to enjoy this score's marvelous invention and energy, and the kind of sophisticated orchestral writing that Goldsmith could evidently do in his sleep in the '60s. The opening theme is a raucous brass fandango that ends in a flourish, and actually made me laugh out loud at its audacity. The rest of the score is an unending parade of terrific action cues (one named "The Chase Continues...") if that gives you any idea that doesn't let up until the final couple of tracks. This seems a comprehensive presentation; many cues are only a minute or two in length, but there are no throwaway bits. It's in Goldsmith's classic '60s style, with snarling, twisted brass reminiscent of *Planet of the Apes* and too many different types of unrelenting percussion to list here. Goldsmith junkies (of which I proudly include myself) will find this impossible to resist, and can take consolation over the lousy recording by telling themselves no one else would ever release this... probably. **3** —Jeff Bond

Von Ryan's Express/Our Man Flint/In Like Flint • JERRY GOLDSMITH. Tsunami TCI 0602. 17 tracks - 75:17 • This time capsule from the '60s features Goldsmith at his commercial best; a 19 minute suite from *Von Ryan's Express* precedes the scores to Fox's two spy spoofs featuring Derek Flint, a secret agent so cool he makes James Bond look like Woody Allen. *Von Ryan's Express* opens with a jaunty piccolo theme very much in the spirit of Bernstein's *The Great Escape*, but Goldsmith works in some ethnic flavorings and comic shtick that would make Vic Mizzy blush. After three minutes of pure tomfoolery, the score settles into a decidedly grim action mode, with Goldsmith's trademark staccato piano runs, grinding double-basses against xylophone counterpoint, and weird, distorted horn playing, gradually building tension until the suite climaxes in some memorable rhythmic violence.

After *Von Ryan's Express*, the *Flint* scores offer a jarring change of pace. *Our Man Flint* opens with Goldsmith's hilariously laid-back *Flint* theme; later cues feature bazuki and accordions for ethnic romance, and slinking, cool flute; there's even a jazzily spooky theremin-like passage. All the cuts feature constant pop rhythms, and you may feel like breaking into *The Swim* as the big-name jazz and guitar soloists Goldsmith employs run through their routines. Numerous pieces simply establish their pop-based rhythms, offer mild variations, and fade away—the problem with pop rhythms has always been that they offer an exciting way into a piece, but no dignified escape. *In Like Flint* opens with a smirking, lively pop flute theme for the film's army of bikini'd female assassins, and cheerfully evokes the pre-PC '60s, when cameras lovingly focused on any shaking feminine buttocks in range and

any woman in an action movie merely served as the focal point for the sleaziest double-entendres possible. For a magic carpet ride into the corporate "let's write something that'll appeal to those freaked-out young kids out there" mentality, check out Goldsmith's swingin', Bacharach-like "Your Zowie Face," with ex-cruciating lyrics by Leslie Bricusse. Then again, check out any of those extra-zany track titles like "All I Have to Do Is Bite Your Apple?" and "Tell Me Again About That Volcano" for guaranteed amusement.

Tsunami's presentation is impressive, and the sound isn't too bad; who knows where *Von Ryan's Express* was obtained, but it's surprisingly clear; only *In Like Flint* shows of having been taken from an LP. All in all, an excellent buy for those unwilling to wait for Polygram (who owns the Fox record catalog) to license the *Flint* scores for CD—and who ever expected a recording of *Von Ryan's Express*? **3 1/2** —Jeff Bond

StarGate • DAVID ARNOLD. Milan 73138-35697-2. 30 tracks - 64:38 • Here's the biggest, fattest orchestral score we've heard for a sci-fi film in years, from new-composer-on-the-block David Arnold (no relation to Malcolm). *StarGate* is Roland Emmerich's retro-*Star Wars*-on-a-budget, sporting cool Egyptian production design crowd scenes, and Jaye Davidson in a stretch as a being from another galaxy. You'd think it would be impossible to go too far over the top with that kind of material, but Arnold's music strays into hokum territory more often than not, with nods to Williams's *Star Wars* and *Close Encounters*, Horner's *Brainstorm* and *Aliens*, Bernstein's *Ten Commandments*, and a brief touch of Jarre's *Lawrence of Arabia*. The opening overture features Arnold's sweeping, romantic desert planet theme (either a rip-off of Williams's Princess Leia's theme, *Born on the Fourth of July*, or Laurence Rosenthal's *Logan's Run* TV show theme, depending on who you ask) in a terrifically lush orchestral setting, following with one of the most potent choral displays since *The Final Conflict* as the Chameleon Arts Chorus chants the name of the evil sun god, Ra (harkening back to Broughton's "Waxing Julia" from *Young Sherlock Holmes*). The numerous references to other big scores make sense, and Arnold even sneaks in fragments from popular songs: "Over the Rainbow," the lullaby "Mockingbird," and even a guitar riff from the '70s hit "Strange Magic." The overall effect is one of pleasing familiarity without the infuriatingly obvious plagiarism other composers might resort to (not a single quote from the Gayne Ballet Suite!). Arnold's love theme is affectingly gentle and melodic, but his battle music seems more flash than substance, with little development of material laid down in the film's opening. It's complex and played magnificently by the huge Sinfonia of London, but doesn't seem to build much in the way of momentum or suspense. Overall, however, this is the kind of album soundtrack fans live for: big, romantic and frequently gorgeous. **4** —Jeff Bond

Mary Shelley's Frankenstein • PATRICK DOYLE. Epic Soundtrax EK 66631. 24 tracks - 69:24 • Actor/director Kenneth Branagh's eagerly-awaited *Frankenstein* has to be one of the year's most disappointing films, and longtime collaborator Patrick Doyle winds up taking the fall with Branagh by producing a hyperbolic yet nap-inducing mixed bag of a score. The CD opens promisingly with Doyle's strident, foreboding title theme, but after rattling along with Branagh's manic opening scenes, settles into a kind of melodramatic monotony that quickly had my fingers clutching for the CD remote. Doyle introduces a touching love theme that is unfortunately put to use as an anachronistic source music in the film; the only other stand-out piece is the thrilling "The Creation," which sprints along fabulously with Branagh's athletic Dr. Frankenstein during his first wild attempt to bring the creature to life. Doyle scores the film practically wall-to-wall, actually

draining the power of some key dialogue scenes, particularly a pivotal confrontation between Frankenstein and the creature in an ice cave. By concentrating on the film's overheated histrionics in cue after cue, every track winds up sounding the same despite Doyle's elaborate material. That's because every cue has the same message: "Pretty dramatic, eh?" The film's fantastic elements are ignored, and Doyle's largely tonal approach drains the sense of horror right out of the picture; even his pathetic danse macabre for the revived "Bride" at the film's glibly climactic falls flat because of the absolutely standard orchestrations. Something's wrong when *Carlito's Way* offers a more interesting orchestral palette than *Frankenstein*. I'm all in favor of long CDs, but it doesn't seem like recent scores have filled out the format very satisfyingly. **3** -Jeff Bond

The War Lord • JEROME MOROSS. Varese Sarabande VSD-5536. 11 tracks - 30:43 • From the opening fanfare of the Main Title and throughout this score just sparkles, effectively evoking medieval Europe. The Main Title develops a lilting, warm motif with the kind of finesse you might expect from Brahms or Mozart. It recurs often and is always welcome. Hans Salter contributed two slightly darker and more dynamic cues; the excellent liner notes explain why deadline complications made his help necessary. Salter's work certainly does not detract from the whole and actually spices it up a bit. In 1965 the idea for recording was still just to get all the instruments on with a clarity that would translate well enough for playback over deficient movie theater and home systems. Often there was no attempt to capture the acoustics of a "live" concert hall. What you hear on this disc are the dry acoustics of a 65 piece orchestra playing in a recording studio probably about the size of a large classroom. There is an immediacy to that sound that disappeared from recordings as technology improved. It is a truly wonderful sound that works particularly well for this music. Track 8, "The War Lord in Battle" (one of Salter's) has a miserable edit at about 53 seconds and fades abruptly at the end. That is my only complaint for what is otherwise a marvelous listening experience. **4 1/2** -Mike Berman

Also recently released was an unauthorized German edition of this score on, what else, *Tsunami TSU 0117*. This disc also features previously released symphonic cues from Moross's *The Cardinal*, the whole CD reportedly from LP sources. Stick with Varese. -LK

DAVID HIRSCH "AND THAT ABOUT WRAPS IT UP FOR '94" REVIEWS

After seven seasons and more than half of the series' 178 episodes, I was anxiously awaiting what kind of score DENNIS MCCARTHY would turn in for **Star Trek: Generations** (GNP/Crescendo GNPD-8040, 38 tracks - 60:45). I've been a fan since his breakout score for *V: The Final Battle* in 1984 and it was through his kindness and friendship that my career as a film music journalist was launched. So, understand that I am not ashamed to admit that I'm somewhat biased.

First of all, I will not fall into the trap of rating this score against those of the other six films. It's obvious, especially after viewing *Generations*, that all starship crews do not march to the same drummer. A bad pun, sure, but after the "demise" of Kirk aboard the Enterprise-B, the film's whole pacing changes to match the feel of *Star Trek: The Next Generation*. The new series was not the high action show Kirk and company were known for. Go back to many of the early episodes that were scored like the original series and you can see that the approach of the "big theme" did not always work in the 24th century. Classic *Trek* was always scored more to the visual moment while *The Next Generation's* music tended to play to the emotional reactions of the characters. Tasha Yar learning of her death in an alternate reality, a parentless child being mothered by an alien, Picard living an alternate life... these were some of the most memorable musical moments because their emotional responses were more naturally real. In the film, Kirk rides off into the mountains to the strains of "Jumping the Ravine." The piece starts off big, like any theme heard in the best of westerns. When Kirk realizes it's all an illusion, about 90% of the instrumentation drops away, as if the flavor of his life has become as bland as a rice cake disguised as fillet mignon.

Unlike many of the TV episodes he scored, director David Carson asked McCarthy to create several big adventure themes. You can find them at the beginning of the film as "Kirk Saves the Day," or later in "The

Final Fight." In both these instances, and others, he broke the cardinal rule of the TV show that forbade percussion, proving that it can only enhance the excitement, not deter from it as the producers feared.

It's perfectly logical that McCarthy should retain some of the tone of the TV series. Wherever possible, the film tried to stay faithful to the look and feel of the show, which is important to set the audience at ease and reassure them that this is still the same show they enjoyed week after week. However, the big screen requires grander images and sound, both of which cannot be seen or heard on a 19-inch screen with a 5-inch speaker. McCarthy employed a 92 piece orchestra, more than double the size used for TV, and a 24 voice choir, which was multi-tracked. The result is a score which, even in its most subtle moments, has an epic feel. In theaters equipped with a DTS sound system, the music for the crash sequence, for example, comes clearly through the barrage of sound effects and adds the right amount of jeopardy that the visual effects fail to convey. [Looked like a bad disaster movie. -LK]

For the album, over half the score has been sequenced into one giant symphonic concert, broken down into six movements. As a result, it is the fastest moving 45 minutes I have ever listened to. The rousing end title ("Star Trek Generations Overture") starts off the disc. We then move into the Enterprise-B sequence, complete with stunning variations on Alexander Courage's TV fanfare. This is followed by the attack of the Duras sisters that results in the crash of the Enterprise-D. That sequence begins with the deliciously eerie choral movement on "Time Is Running Out," where Guinan and Soran sense each other in Ten-Forward, and the "Prisoner Exchange," with a subtle Klingon theme not heard in the final film mix. Breaking up all this action is Picard's family "reunion" in the Nexus, with a gorgeous seven minute choral cue. Kirk and Picard's battle to the death with Soran, and one of the most stirring performances of the Courage theme, wraps up this exciting musical experience.

Rounding off the album is a 16 minute collection of 22 sound effects from the film, including the Nexus sweep of Veridian III and the Enterprise-D crash sequence. Associate producer Mark Banning, who has designed most of Crescendo's *Star Trek* releases, has exceeded himself here with a stunningly created 12 page booklet which features scenic artist Michael Okuda's memorable *Next Generation* computer graphic design and a chromium art cover card. Booklet features an excellent selection of photographs and film notes by Banning and a composer bio provided by yours truly. **4 1/2**

MICHAEL KAMEN has been another favorite of mine, but his music for the most part has worked better in conjunction with the film than on an album. **The Dead Zone** (Milan 73138-35694-2, 16 tracks - 42:51), his long-awaited score for director David Cronenberg's adaptation of the Stephen King novel, succeeds on its own because it is a more personal work, revolving not around car crashes or exploding buildings but the mental state of one man (Christopher Walken). The disastrous consequences of this character's psychic powers are wonderfully expressed in the score, which blends a melancholy motif with eerie sounds to express Walken's tragic new existence. The only ray of sunshine is the love theme for Brooke Adams, which breaks the somber mood each time she appears on-screen. Definitely one of the composer's best works, released none too late; it's packaged in a unique clear tray jewel box with fine liner notes by our fearless leader Lukas. **3 1/2**

StarGate (Milan 73138-35697-2, 30 tracks - 64:48), this season's other big science fiction epic, would have been a bore without an inspired score. Since most of the characters don't speak English, the music is forced to carry much of the story. DAVID ARNOLD makes an impressive debut with a lavish orchestral score performed by the Sinfonia of London. The centerpiece is the cat-like motif for the villain, Ra, first heard in the "StarGate Overture" with choral accompaniment. Arnold touches upon Egyptian musical phrases periodically to enforce the link between the pyramids and the alien world beyond the gate, adding that touch of wonder our explorers, particularly Daniel (James Spader), feel when unlocking its mysteries. Especially exciting are "Quartz Shipment" and "Battle at the Pyramid," which underscore the film's exciting action sequences. Though rumor is that Arnold has lost his next film, *Judge Dredd*, to Jerry Goldsmith, one hopes that he keeps that gig on the strength of this wonderful score; there's also *Cut Throat Island* to look forward to. **4**

Less successful commercially was **The Puppet Masters** (Citadel STC 77104, 15 tracks - 50:11), based on Robert Heinlein's '50s novel about alien parasites controlling humans that has been ripped-off innumerable times. Of note this go-around is COLIN TOWNS' clever mix of standard orchestral horror motifs with innovative sound effects. This gives the creatures their own musical idiom, as if Towns collaborated with some alien composer to create a blend of divergent styles, each world represented by its own music. **3 1/2**

Also a failure at the box office was **Ed Wood** (Hollywood Records HR-62002-2, 21 tracks - 44:08), most likely because you had to be a fan of those 1950s grade "Z" movies to appreciate its loving details. HOWARD SHORE, whose work on disc has never been a favorite, has exceeded all my expectations with a wonderful homage to those over-the-top film scores that tried desperately to deliver the goods. Lydia Kavina and Cynthia Millar perform on the theremin and ondes martenot respectively, which were required musical accompaniment if any invasion of Earth by oversexed teenage zombie vampire cross-dressers was ever to succeed! Normally, I dislike dialogue on CD, but Martin Landau's brilliant recreations of Bela Lugosi's nonsensical Ed Wood dialogue just add to the absurdity. Oh yes, there's bongos, too. *Pull the string! Pull the string!* **4**

DANNY ELFMAN, now severed from Tim Burton, does his *Tales of the Crypt* schtick with the theme for Full Moon's **Shrunken Heads** (Moonstone 3130, 13 tracks - 50:35), directed by his brother Richard. Elfman's theme is a send-up of Haitian voodoo chants for this story of three crime-fighting disembodied heads. RICHARD BAND provides the bulk of the score; his main theme is a variation of *West Side Story* for the movie's inner city setting. (Band actually acknowledges Eric Satie and Leonard Bernstein in the credits. Take note Jamie!) Much of the music is performed by an orchestra with electronic overlays; Richard Elfman is actually one of the percussionists. Definitely one of Band's most listenable and entertaining scores to date. Comes with a picture disc of the heads. **3 1/2**

CARL DAVIS was one of several composers, including the late Carmine Coppola, to tackle scoring director Abel Gance's monumental silent film **Napoleon** (Silva Screen FILMCD 149, 14 tracks - 52:37). Over the years, Davis has become one of the few to excel at this lost art, actually conducting his music *live* before an audience as the film ran. Just as they did back in the days of silents, he mixes original compositions with classical pieces to convey what is not heard in dialogue and sound effects. The complete score for *Napoleon* ran the film's entire five hour length! The CD is, of course, just a sampling of the dramatic power Davis put forth. The sound is big and brassy with an energetic performance by the Wren Orchestra. Davis scored several other silents, all for the Thomas Television Hollywood series, seen here on the Turner cable network; Silva released *Ben-Hur* (FILMCD 043) in 1989. **4**

Lightning Jack (Festival Records Australia TVD 93405/RMD 53405, 24 tracks - 42:23), Paul Hogan's third attempt to match the success of his first *Crocodile Dundee*, was a box-office dud domestically. BRUCE ROWLAND (*The Man from Snowy River*) scored the comedy western. Though much more diverse than his work for last summer's *Andre*, it suffers from the fact that most of the tracks are short (about 1 1/2 to 2 minutes), so each cut ends just as it's beginning, or lapses back into the main theme which is used ad nauseam. To be fair, visual comedies have never required long cues; most call for "Mickey Mousing" to highlight the gag. With a little work on the sequencing and a few crossfades, this album could have been better. **3**

You know you're into uncharted waters when the first track is a rap song with music sampled off an LP, pops and crackles included. **Double Dragon** (Milan 73138-35700-2, 16 tracks - 64:35) is the latest film to be adapted from a popular video game. JAY FERGUSON supplies a pretty decent electronic underscore, setting some far eastern motifs to rocking drum machines. Quite exciting, but at 18 minutes it may be too pricey to collect if you don't go for rap. **3**

Silva Screen has collected several electronic themes on their compilation **Blade Runner: Synthesized Soundtracks** (Silva Treasury SILVAD 3008, 14 tracks - 76:17). Nine of the titles are from the original recordings; among them are *The Hitcher* (Mark Isham), *Heart of Midnight* and *I Love You Perfect* (Yanni), *Haunted Summer* (Christopher Young), and *The Park*

Is Mine and Near Dark (Tangerine Dream). This is a good sampler for those who can't get through an entire synth score or would like to preview the work before they buy. Also included are several recreations by Dr. Who composer Mark Ayers, including the 7½ minute *Blade Runner* end titles for those who couldn't find the bootleg. (The legit CD has an edited version.) 3

Those interested in collecting foreign TV title tunes will enjoy *The A to Z of British TV Themes Vol. 2* (Play It Again PLAY 006, 30 tracks - 74:26). Among the highlights are John Barry's work for *Human Jungle*, *The Persuaders* and *Juke Box Jury*, Johnny Pearson's lovely theme for *All Creatures Great and Small* and Barry Gray's themes for *Supercar* and *Four Feature Falls*. There is also work by Laurie Johnson (*The New Avengers*), Ron Grainer, George Fenton and Alan Parker. Most of the themes are the official single versions released over the years on 45s and all but eight tracks are in stereo. The sound is very good. 3

Between the Lines: Music from UK Primetime Television (PRIMEtime TVPCD 805, 23 tracks - 72:51) is another collection with some tracks, like the five minute *Red Dwarf* suite, especially created for this album. Barry Gray's music from the Gerry Anderson shows like *Thunderbirds* and *UFO* were pulled from Silva Screen's *FAB* album (FILMCD 124) or the various Daniel Caine theme albums. Average. 3

After all the noise about the Tsunami releases, I decided to pick up two to see what it was all about. *Von Ryan's Express/Our Man Flint/In Like Flint* (TCI 0602, 17 tracks - 75:11) appeared to me because of the *Flint* tracks; the inclusion of *Von Ryan* seemed rather odd since JERRY GOLDSMITH used such a different style on it. *Flint* is typically lightweight 1960s pop fluff, but *Von Ryan* is pure Goldsmith war music, playing up the absurdities of a desperate situation. Whoever wrote the liner notes obviously didn't care for the film since he slams it several times, particularly Frank Sinatra's performance. Some of his facts are off, too. At just under 20 minutes, I suppose *Von Ryan* needed the 65 minutes of *Flint* music more as filler, especially since all the packaging is geared towards this being a *Von Ryan* soundtrack. The suite of *Von Ryan* music, which they claim is the bulk of the score, is edited very well and is the best sounding of all the material. The *Flint* music is of decent quality, though *In Like Flint* is a touch flatter and the last track sounds pretty bad. The music is definitely some of Goldsmith's best work from that era. I didn't feel cheated, but it shouldn't have been left to an alleged bootleg label to preserve. 4

After enjoying the rejected 2001 score, I wasn't too reticent to plunk down the high cash price for *Cleopatra* (Tsunami 1111, 24 tracks - 74:21). I should have been smarter. Purported to be ALEX NORTH'S complete score, I've never made it through the 243 minute movie to find out if only 74½ minutes of score exist. Forgetting that, my major complaint is the sound quality, which bounces from one extreme to the other. Does any score need to be preserved this badly that the listener must endure such poor sound, and at this price? The second track, "Caesar and Cleopatra," has by far the best sound, shocking after the flat "Overture." You will have to judge for yourself whether or not to pay for an inconsistent, less-than-listenable presentation. North's work suffers badly and my rating reflects the end product, not the composer's work on film. 2

LUKAS KENDALL REVIEWS NEW STUFF

Every new JERRY FIELDING album is a treasure—an instantly enjoyable listening experience (for those like me who have acquired a taste for his style) full of subtle themes, orchestrations and quirks which present something new with every playback. *The Killer Elite* (JFC-2, 27 tracks - 53:03) is the latest archival restoration from Screen Archives, a limited private pressing done for the Fielding estate to preserve his brilliant legacy. This film was Fielding's last for Sam Peckinpah, a not entirely successful 1975 revenge thriller involving a CIA-like outfit, and his score is full of complex goodies as always. Describing the composer's style is not easy—it's often dissonant and atonal, but there's always a method to the madness, and the music is a rare example of someone trying to do serious, 20th century classical work in film. Licks from other Fielding scores—particularly *Lawman*—turn up in this one, but there are some great pieces, such as the sailing cue, which tries to open up in a beautiful release but remains tense and uneasy, and the dark main title. This constant, snarling conflict is what makes Fielding so

unique—he doesn't just throw down a sustain or clumsy drone for tension, he works that much harder with crisp, brilliant orchestrations to get the point across, and still never intrudes on the experience of watching the film. One neat trick he played with in this score (and used again in the 1978 *Big Sleep* remake) was having string instruments keep repeating a note, but played on alternating strings—the effect is one of sawing, subtle change, when on the surface it's the same note. The CD features about 13 minutes of great '70s source music—including *Shaft*-like strip bar cues and a relaxing, jazzy "office source"—intermixed with the score cues. Stereo sound is excellent and the booklet features photos of Fielding and liner notes by Nick Redman. This one's available directly from Screen Archives and the other specialty dealers; expect to pay over \$30, but know that this (like previous releases *The Wild Bunch* and *The Outlaw Josey Wales*) is an expensive labor of love for the producers. 4

The only things worthwhile on GNP/Crescendo's Halloween compilation *Super Scary Monster Party* (GNPD-2240, 22 tracks - 59:38) are two John Beal trailer cuts (*The Mask* and something called "Dracula's Castle") and a 5:27 suite from Dennis McCarthy's *V*. I'm a big fan of the *V* music (forget *Generations*, this is really McCarthy going nuts) but unfortunately the suite here was done with the same ensemble as the *Deep Space Nine* single and lacks needed symphonic punch. The rest of the CD has cuts from other Crescendo albums and godawful synth cover versions (*Jaws*, *Blade Runner*, *Alien*, etc.) by Neil Norman and company. 2

A better but different compilation is Varese's *Hollywood '94* (VSD-5531, 9 tracks - 44:32), a new recording by Joel McNeely with the Seattle Symphony. Um... how come three of the scores (*Jurassic Park*, *The Age of Innocence*, *Schindler's List*) are from 1993? Actual '94 fare is *The Shadow* (I changed my mind, put the synths back in!), *True Lies* (ick), *Forrest Gump* (need like hole in head), *The Shawshank Redemption* (why not?) and the only two previously unreleased cuts, Randy Newman's *Maverick* (4:00) and McNeely's own *Squanto* (4:10). *Maverick*, of which an actual score CD is supposed to be forthcoming, is a likable Copland western thing, and *Squanto* is another track I skip to get to *Maverick*. (Seriously, it's a nice enough Americana piece.) Performances are generally faithful; booklet has notes by Varese workaholic Bob Townson. This is basically geared towards non-collectors, so you can feel secure in not caring about it. 3

JOEL MCNEELY'S *Terminal Velocity* is a fast-moving CD (Varese Sarabande VSD-5546, 11 tracks - 32:11) which sounds like every Kamen, Howard, Silvestri, Williams, Horner and Goldsmith action lick wrapped up in McNeely's own unique non-style. (Forgive me for missing this Charlie Sheen/Natassja Kinski action film with people falling out of airplanes left and right.) With hyperactive action tracks interspersed with *Russia House*-like love cues (and a wailing electric guitar over some passages), it just sounds too much like a collection of bastardized step-children of other scores for my taste. It certainly has a pulse, however, and the composer's mastery of the orchestra is as evident as always. Best track: "Cadillac Frefall." 3

Third in Krzysztof Kieslowski's "Three Colors" trilogy is *Red* (Virgin 7243 839860 2 6, 16 tracks - 42:05), or as the rest of the world comprehends, *Rouge*. This is a movie I'd like to see before commenting on the score (I understand the trilogy is three separate stories pertaining to the re-unification of Europe), but it isn't exactly showing around here, so them's the breaks. ZBIGNIEW PREISNER's music is orchestral, restrained, and often very beautiful, with a gentle rhythm like that in Ravel's *Bolero*. It's an unusual chamber music approach we seldom find in the U.S. Here, it's beautifully done and I'm really curious to see its effect in the film. 3½

Next are three albums which sort of fit into our field, so I won't put the numbers on them. The first is *Hollo, Dolly!* (Philips 810 368-2, 13 tracks - 50:21), Fox's 1969 movie musical of Jerry Herman's 1964 Broadway show and the last Barbra Streisand album to be reissued on CD. The orchestra was conducted by Lennie Hayton and Lionel Newman and vocalists include Streisand, Louis Armstrong, Walter Matthau and Michael Crawford. I'm no judge of movie musicals, but the sound quality here is excellent, due to the whole thing having been meticulously remixed by Fox's Nick Redman. Philips' packaging is great (nice liner notes by George Konder), and this is an indication of things possibly to come from Polygram's considerable record catalog. I

told my mom she could have this CD after I reviewed it and she was really psyched; a good job all around.

Next is a relaxing jazz album, *Days of Wine and Roses: The Classic Songs of Henry Mancini* (Varese Sarabande VSD-5530, 13 tracks - 64:49), featuring the piano gifts of session player MICHAEL LANG. He's arranged many of Mancini's most popular tunes for jazz piano and small ensemble—some of these have been done to death ("Moon River"), but their presentation here is great, not elevator music at all. Good notes by Robert Townson, Lang, and Kevin Mulhall; both a nice tribute to Mancini and showcase for Lang's considerable talents which have been instrumental (pardon the pun) to the recording of countless film scores.

Finally, *Thomas Dolby: The Gate to the Mind's Eye* (Giant 9 24586-2, 9 tracks - 45:17) is something I totally don't understand. It's like some guy made an album, it was set to computer animation, and then the album was sold as a "soundtrack." It's one of those new age, synth sound trips, very contemporary; I liked it enough, in a Narada Cinema kind of way.

Quick notes: I like Patrick Doyle, but *Frankenstein* was a disappointment. It's just hyperactive blah. My friends came back from the movie's first night and were only too eager to tell how awful it was. Drag. Of course, some people will rave about this being the best score of the year, but I found the album quite unlistenable.

StarGate was one dumb movie, a hodge podge of every other genre flick. Score was good, if derivative and obvious. Hey, themes! Cool! CD is fun, but too long.

The Dead Zone is a great CD, and I'm not just saying that because I cobbled together some notes for Milan at the last minute. It's basically the Michael Kamen score for people who hate Michael Kamen—poignant and melodic. One of the main themes is ripped off from Sibelius's Symphony No. 2, second movement, but that's life. The packaging features a clear tray, so it says "Dead Zone" where there's normally black plastic on the front, and when you take out the CD you see Christopher Walken's typically creepy face. Neat!

I finally got Jerry Goldsmith's *The River Wild* (RCA), a replacement score he did in three weeks, polished and professional as always. Listening to it I was like, "This is really cool," then once it was over I had no desire to play it again. I wish all his action cues since *Total Recall* didn't sound like slower *Total Recall*.

I saw *The Professional* and found Eric Serra's score... very European. It got mushy over the relationship between the hit man and the little girl, and there was far too much of it. Serra's ensemble was interesting, but hardly "symphonic." The Arabian flavor was nice, and some of the suspense music was very effective. A different approach, if not an entirely successful one.

Interview with the Vampire sucked more than blood. This was one of the dumbest, stupidest movies—what is this, *My Two Vampire Dads*? Elliot Goldenthal's hurried replacement score was neat enough—he had like three weeks so the result is basically a "smoke and mirrors" score of orchestration tricks. Fortunately, Goldenthal is one of the only composers whose orchestration tricks are interesting on their own, so I look forward to the CD. George Fenton, the original composer, is credited in the film for source music arrangements.

Dennis McCarthy's *Star Trek: Generations* was a vast improvement over what he was previously allowed to do, but in the film it still bears more kinship to the TV show than the previous features. Basically, this is how the series should have been scored all along; for a feature, a little less new age and a little more development would have been nice. (What's with the nexus music? Oooh... there's no dissonance in perfect joy.) McCarthy has written solid themes, but there's still an annoying sense of moment-to-moment television nance, instead of fully-developed filmatic pieces. Just watching the movie, due to sound effects or whatever, there's no feeling of beginning, middle and end to anything like cues in previous *Star Trek* scores (or even in the original TV series, scores which despite all their datedness resonant with more truth and emotion than anything Rick Berman likes). Then again, the whole film dragged down on the silly plot and last-minute editing, and remains entertaining but fundamentally flawed. The action music was good, the themes are there to be heard (I didn't like Goldsmith's *Star Trek V* score at first, either), and the album is promised to reveal much. I hope so. For the next film, I have only a one-letter request of inspiration for McCarthy: V.

THE MORRICONE BEAT CDs Part Two

by JOHN BENDER (Morriconeman)

Here are reviews of more Ennio Morricone CDs on the Italian Beat label, continued from FSM #50:

Il prefetto di ferro/Il mostro

Beat CD CR 19, 19 tracks - 42:38

Il prefetto di ferro (The Iron Mayor, 1977) opens with an anthem to the Mafia's infection of everyday life in a small town of Northern Italy. The film's protagonist, the iron mayor of the title, is mortally opposed to "The Family" and Morricone represents this struggle with his bitter peasant march. Having drawn inspiration from native Sicilian music for this piece, Morricone then also used it as a foundation for much of the score. It appears three times in an unadulterated form as a gutsy folk song "La ballata del prefetto mori." I admit to being impressed by Morricone's ability to do everything so well. I doubt your average Sicilian villager would even suspect that "La ballata" was not written 50 years ago, perhaps by a relative somewhere deep in the hills of Sicily. Most of *The Iron Mayor* is sad, tragic and with an ethnic affectation, but at 15 tracks it has many surprises. "Repressione di stato" and "La Mafia" are relentless and aggressive vehicles that, intended or not, remind us that the mob is even more of a threat in the metropolis than it is at home in the small towns of Italy. Track 11, "Omerta," ponderous and otherworldly, could have been written for one of the earlier, black and white British Quatermass films. *The Iron Mayor* is, in a sense, Morricone's *Godfather* score, indicating that he could have probably served Coppola's epic just as successfully as the late Nino Rota did.

Il mostro (The Monster, 1977) is only four tracks, and yet still rich and fulfilling. "Profondamente nel mostro" is gorgeous. Thematically it is sibling to the equally memorable love theme from *Bloodline*. More than romantic, the piece swells and inundates, it pulls at the heart until one is forced to re-experience, from out of the past, any bottomless ache for lack or loss of love.

There is a musical set piece, mostly affiliated with the cinema, that describes the pleasant and positive side of our technologically oriented society. When handled with skill, the format rises above easy-listening and instead presents a tone poem picturing the exhilaration of success and happiness in the post-industrial age: beautiful fast automobiles, air travel and exotic locales, opulent rooms and stylish attire—modern living equated with love, sex, fun and drama. Prime examples of this musical genre would be Christopher YOUNG's "Moment Musical" from *Rosemary's Baby*, John Barry's "Fun City" or "Try," or almost all of Piero Piccioni's *Un tentativo sentimentale*. Morricone, who has many

of these under his belt, adds to the list with two of the four cues from *The Monster*. "Malinconica serenita" is a total breath of fresh air; its jaunty enthusiasm can lift you out of a depression. The softly insistent cajoling of a woman's voice, combined with energetic guitar, bells and organ are formula for high spirits. "Malinconica serenita, part 2" is every bit as joyful and urbane.

Holocaust 2000/Sesso in confessionale

Beat CD CR 20, 27 tracks - 56:26

Holocaust 2000 (The Chosen, 1977) is archetypal, a good score to use as initiation on any unlikely individual unfamiliar with Morricone. The first track, "Holocaust," is an example of one of the Maestro's more quizzical tactics—a theme that, specifically, has nothing to do with the film it masochists. What can be said about this peculiar piece is that it is democratic, built to be inclusively or universally representative of humanity. The inescapable logic is as follows: all films are made by people for human consumption, therefore any properly forged dramaturgical socialism for orchestra is fail-safe. I concede that this is pretty much a smart-ass maneuver that only a seasoned and supremely confident artist would dare even to give consideration. Of course, Morricone just goes ahead and does it. Otherwise, "Holocaust" is a gripping theme for full complement orchestra, chorus and organ, a sustained thrust for the masses with a mixed religious/political spirit. The score does have several cues that are specific to the genre of *The Chosen*, a film similar to *The Omen*, and each of these is very tightly focused in arrangement and purpose. Following the lead given him from his efforts for *Exorcist II: The Heretic* Morricone chooses to equate primitivism (Afro-rhythms) with the demonic, and so again there are the clouds of teeming upper-registers from the strings, a technique he has never used more masterfully than in *Moses*.

Sesso in confessionale (Sex in the Confessional, 1973) is presented as a series of ten segments, all titled *Sesso in confessionale*. Segment one involves strings and woodwinds deliberating through Bach-like progressions; behind these instruments, and very un-Bach-like, are a cymbal tapping out the meter and a bass guitar. Segment two sets the pattern for the bulk of *Sesso*. A piano runs point for the orchestra which follows close behind. Acoustic instruments and electronics are used to chew a ragged path through the inhospitable terrain of this film's disturbing premise and narrative—youthful lust versus the Church. A synthesizer blocks the way by spreading out a dark stain. Ironically Morricone almost immediately bores a nervous hole through this obstacle with an alternate and appropriately penetrating synth device. Eventually the piano and organ unite to pound out a steady, rhythmic protest. Last, and ambient to the rest, is a frigid, artificial wind that blows through

the piece at regular intervals.

A bongo drum is struck a single blow and segment four begins. A woman chuckles. The bongo again, this time a rain of hits. She continues to laugh. The piano, an organ and a flute arrive, then a drum and the violins. The woman is still laughing. Perhaps she shouldn't. If only you could warn her. The music would now best be described as a mere fraction of a melody, but it becomes insistent, brute and foreboding. The flute and violins scream, the organ and piano demand. The woman is now hysterical, but it's too late. Her voice is snared by Morricone's synthesizer and her laughter is mercilessly distorted, then keel-hauled back and forth through stereo cyberspace. Morricone gets away with murder in the fourth dimension!

Sex in the Confessional warrants serious consideration and analysis by any informed listener, for here film music is achieving proximity to an elite contemporary arena where music no longer has to represent or describe, but rather exists as a completely independent realm of cause and effect. The idea is that not only does music obviously exist as sound, but that sound itself, before being conscripted to the demands and familiar traditions of art, can willfully be perceived by a composer as a new form of action. The result should be action as communication. There should not be a "shock of the new" reaction to this, especially to readers who have been paying close attention to Morricone's habits. As an artist he will make decisions based on fundamental human reactions to sounds. We all know he has been using the voice as a tool in its natural states—laughing, crying, screaming, moaning. He has also employed raw static (*When Man Is the Prey*), synth effects, natural sounds such as wind and the surf, and mechanical devices like the clock in *My Name Is Nobody*. Ennio uses a bongo in *Sesso* not because of its cultural/musical history (any Afro/Latin attributions or significance) but because it produces a sound out of violence. A blow must be struck to the skins. The connotation is primal, transcultural, or better still, pre-cultural. The bottom line: Morricone's approach to creating for this project was to simply sweep aside every element but one—the tension that exists, has always existed, between direct sexual energy and Judeo-Christianity. He then audaciously halved even this primary component so that, with the exception of two tracks, the agenda of this entire score is so singular and stark as to only enact one reality—tension.

Now that their awful technical problems are a thing of the past (see FSM #50), I would like to cap this by again thanking Beat producers Franco and Luciana DeGimini for getting great film music out to those of us who are lucky enough to love it. I can only put in an anxious request: *more please!*

Liner Notes Inspired by David Arnold's Score to STARGATE

by DANIEL SCHWEIGER

The short story: Daniel wrote liner notes for Milan's *StarGate* album but only around a third of what he wrote was used. So, I'm printing the complete thing here (with everybody's permission) because it's interesting and easy. -LK

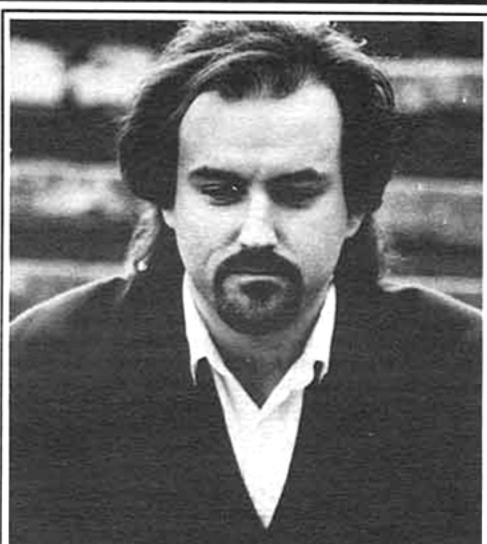
Listen to the music of fantasy, and you'll hear the kind of full-blast symphonic magic that *Star Wars* put back on the film scoring map. Since then, any science fiction epic worth its lightsaber needed a swashbuckling score, one whose pure orchestral grandeur pulled audiences into another galaxy of amazement and adventure. Now David Arnold's massive score to *StarGate* pays tribute to that symphonic sense of wonder, forging it with wind-swept melodies in the tradition of *Lawrence of Arabia*. *StarGate* takes us to an alternate universe where Egyptian gods rule over a cast of thousands, and Arnold's alien choruses, lush romance and thunderous orchestral battles more than complement the majestic scope. Just as *StarGate*'s intrepid explorers find themselves propelled to greatness in a strange new land, David Arnold's massive score has thrust him into an unexpected Hollywood dimension.

Born in 1962 in the English industrial town of Luton, Arnold's household was filled with classi-

cal music and family songs. He received his first guitar at the age of 11, was formally schooled in woodwinds while teaching himself guitar and keyboards, and played in every group from the school orchestra to military and punk bands.

Since Luton's main entertainment "was drinking and fighting," Arnold wrote and practiced his music in a small recreational center. There he met aspiring filmmaker Danny Cannon, and both young men determined that their respective futures would be in scoring and directing movies. Cannon went to the National Film School, and Arnold ended up scoring many of the university's student pictures. Besides playing all of his scores' instruments and synthesizers, Arnold also became involved in every filmmaking facet from casting to sound mixing. "For me it's not just about sticking music on a movie," Arnold remarks. "You've got to become involved in the creative process to grasp the movie's heart."

David Arnold's break came when Danny Cannon's auspicious shorts landed him a feature with *The Young Americans*. Working with 65 players and conductor/orchestrator Nick Dodd, Arnold recorded his first symphonic score. But although his music was well-received, Arnold was discouraged by the lack of attention the film got in Hollywood. "I went back to London, thinking that the best I could hope for was scoring a bunch of killer robot movies," he says. Fortu-



David Arnold. Photo by Donna Dean, courtesy Marks and Vangelos Management.

nately, a midnight screening for producer Mario Kassar paid off when he arranged a meeting between Arnold and *StarGate* director Roland Emmerich. Within two days, the neophyte composer went from cleaning cornflake ovens for recording money to scoring a science fiction epic.

"When I first read the script for *StarGate*, I knew what approach to take, which was to be as big and bold as possible," Arnold recalls. The composer spent a week on the Nagadian sets in the Yuma desert, observing scenes, then ducking into a corner with his portable tape recorder and humming his first rough themes. But talking with James Spader about the actor's Egyptologist gave the score its most vital direction. "Every time there was an amazing sight, the characters would stand back and say, 'Oh my God!' But James would just smile and walk towards it. That was the basis for the *StarGate* score, moving forward with a sense of majesty instead of being frightened by what's around the corner."

Arnold's biggest challenge would be finding a theme for Ra (Jaye Davidson), the androgynous ruler of Nagada. "He's creepy, but also has a fey sexuality. So the music would have gotten a lot of laughs if I'd played him like Darth Vader," Arnold comments. The solution was to envision Ra's power with bass and cello figures, his high violins going down by semitones, "almost like *Jaws* in reverse." Arnold also composed a hymn

for Ra in the Nagadian language, telling followers to behold and beware of their lord.

Though *StarGate*'s score would rely primarily on a European-style orchestra, Arnold also wanted to emphasize the Nagadian's origins by putting Egyptian rhythms and instruments into the score. Arnold went to study with Hossam Ramzey, a renowned Egyptian percussionist who recorded with Peter Gabriel. "I learned that Egyptians had a rhythm for every social occasion, from eating to war and death," Arnold comments. *StarGate*'s ethnic instruments include a ney flute, tabla, duf, mazhar, and a Chinese buzz flute. Their unusual sounds prominently appear on the selections "King of the Slaves" and "Giza 1928."

David Arnold received the first version of *StarGate* in January of 1994. Through the film's incarnations, he wrote nearly two and a half hours of music before recording his final score in August. *StarGate*'s rousing music was performed by the London Sinfonia, an 85-member group used for such orchestral blockbusters as *Batman* and *Tombstone*. While Ramzey handled the Egyptian solos, the players blended the other

native instruments into their symphonic whole.

Arnold's most adventurous music in *StarGate* revolved around the Nagadian slaves who come to realize their place in the universe. "There's an epic humanity to the Nagadians. They're simple people who've been kept in servitude, and don't realize the truth until it's told to them," he says. "Their theme develops into a big chase at the end when they charge down and rescue Daniel. The rest of the time, it's all very romantic, unashamedly old-fashioned and swashbuckling. Their music moves along like my favorite old scores, making you want to cry and cheer."

But David Arnold's favorite moment is *StarGate*'s fade out. "I'll never get a chance to score a title saying 'The End' again. That was great, because it's the way Hollywood used to do it!"

With his rousing melodies that bring audiences firmly back to the glory days of *Star Wars* and *Close Encounters*, David Arnold has transported himself through the *StarGate* into the front ranks of film composers.

So, What Does a Music Contractor Do?

AN INTERVIEW WITH SANDY De CRESCENT

by JÖRG KREMER

You've seen her name on dozens of soundtrack albums and film credits. She's Sandy De Crescent, and she runs the largest independent music contracting company in Hollywood, booking musicians and scoring stages for such composer clients as Goldsmith, Williams, Howard, Zimmer, Shaiman and many more. She was interviewed by Jörg Kremer in early 1993 (for the German *Limited Edition* magazine, which published this interview in German) and discussed her work which has been so vital to the recording of literally hundreds of film scores.

Jörg Kremer: Could you tell us your background and how you got started in the business?

Sandy De Crescent: When I left UCLA, the university I was attending, I went to work for the head of the music department at MCA, then the largest theatrical agency probably in the world. About a year after I started there, they purchased Universal Studios and Universal Pictures. They decided to close the agency and concentrate on the movie business and on television. The man who I worked for, Bobby Helfer, moved over to Universal and he and another gentleman by the name of Stanley Wilson headed up the music department. At that time it was the most fantastic place because they had young composers under contract—John Williams, Dave Grusin, Lalo Schiffrin, Jerry Goldsmith, Elmer Bernstein, Mortie Stevens... that was quite a lot of talent! They did all the television there from week to week and got their careers started that way. I learned the business from the ground up, and when Bobby Helfer died 23 years ago, I took over as Universal's contractor. And then about five years ago [six by now, sorry I didn't print this sooner -LK] I decided I had been there long enough, my children were grown, and I wanted to start my own company. So I formed a company called Sabron, and became an independent music contractor. I have about 15 clients, and I do between 45 to 50 movies a year. I also have a payroll company, so I take the whole package. I just did *Jurassic Park*, I did the whole thing: booked the stage, hired the musicians, took care of all the rentals, hired an engineer, and then paid everything through my company. It was a marvelous project, anything with John Williams is wonder-

ful. He is just an unbelievable talent.

JK: Usually film music is sort of a male thing, it's interesting that you as a woman are so successful. Is it also the music you are personally interested in, or do you listen to other music?

SDC: Oh, I love opera, and I love classical, I love music. But it is very interesting that a woman should be successful because 23 years ago no studio would have hired a woman contractor, it just was not possible. Boy, it was tough. The union would not allow my entrance, I had to be a member of the American Federation of Musicians, and at first they resisted, not based on anything real, just that they were not going to have a woman there. It was an all-boys club and they wished for it to remain that way. So it was rather unusual at the time.

JK: Could you tell us about your daily business, what your work is like, and what your duties are? How exactly does the process work?

SDC: Basically, the telephone is half of my life. I'm on the telephone constantly with composers, producers, heads of music departments, music editors.... What happens is when a composer who is a client of mine gets a film, they call me. They say they have such and such a film, they have so many minutes of music, and with the composer I determine how many days of recording will be necessary. I find a facility, I call the engineer to see that he might be available and if he's not I go on to the composer's second choice, or third choice, if need be. Then I start budgeting. I have to budget everything, because until the budget is approved—composers say, "Oh, yes, wonderful, I'd like a 90 piece orchestra," and the budget in reality will only allow for 60. So it's always a struggle to get the budget approved and I work on it, I do it as many times as I need in order to get it approved. Sometimes it means working with the composer over and over again, saying, "Look, you can have this many on this day, but the next day you may have to cut down the strings"—there are various ways to slash the budget. Once that's done, the calls are written up and put out through a service called Dateline which handles all the musicians, because needless to say I wouldn't have time to call each one myself—the average sized orchestra is 75 to 85, and most recently I've done a lot of 100 piece orchestras. So they then call everybody and I give them lots of alternates, and the people are chosen by their ability and the type of music—if it's a jazz score I wouldn't get a legit trumpet, I'd get a jazz trumpet, and so on. That all comes

through a lot of communication with the composer. As soon as I have the orchestra set, then I start doing things like making sure of the different rentals—synthesizers, any kind of exotic percussion—it's all coordinated with the music librarian and the recording facility itself so they know how to set up. I talk with the engineer and I also have a staff of three people and they're wonderful. Then of course when the day or days of the session come about, I'm there making sure everything runs properly and according to union contracts, and when it's over all of the contracts are prepared by my office, and sometimes payroll by me depending on if it's a client who wants to use our payroll company or if it's a big studio like Universal, they have their own in-house payroll. So we keep busy all the time.

JK: This may be a personal question, but could you tell us which composers you like best personally and professionally?

SDC: Oh, I dare not, I dare not. Needless to say I have my personal favorites, but I once made that mistake in *Variety* and I'll never do it again!

JK: So there are probably also people who you worked with and don't like but you wouldn't say.

SDC: I'm very professional, and I feel it isn't my position to judge musically or personally. But I am a human being and therefore there's no question that there are people I enjoy more than others. I have very few composers I work with who I don't like. Very few; there are some.

JK: Are there some funny anecdotes you have? I read in some paper that a composer conducted the wrong score for the first couple of minutes, and then he realized it didn't fit or something.

SDC: Oh my goodness, that one I didn't know about. If that was true, it didn't happen on one of my sessions. But there are lots of composers for whom I do not work, so it's possible. Composers are under terrible, terrible pressure, the time to write is getting shorter and shorter, the pressures are getting much greater, and it's very difficult. I did *Sliver* with Howard Shore, and he had a matter of days to write 50 minutes of music. Days. It was unbelievable. The movie was coming out three weeks after the last day of recording.

JK: Didn't Christopher Young do a bit...?

SDC: He did some. But at the time, Howard didn't know that, and he was writing away, and it was very difficult. To the extent that his back was completely out by the time we got to the scoring sessions because he never left his chair. I think it's getting worse and worse, I really do.



THE MUSIC OF STAR TREK

PART 2 OF 1701

by JEFF BOND

Varèse Sarabande's first *Star Trek* album (VCD 47235, 11 tracks - 41:26), also released in 1985, was a dramatic improvement on Label X's catch-as-catch-can approach. Fred Steiner, one of the series' finest composers, conducted the National Philharmonic Orchestra in suites of three of his best scores, "The Corbomite Maneuver" (the first filmed episode after the two pilots), "Charlie X" and "Mudd's Women," plus five minutes of Sol Kaplan's "The Doomsday Machine."

Steiner's intimate connection to the series and George Korngold's impeccable production values resulted in arguably the finest of the four re-recorded albums. Steiner was in a way the Bernard Herrmann of the series (while I'm making moronic comparisons, Sol Kaplan would be the John Williams of the series, Gerald Fried the Jerry Goldsmith, George Duning would be Georges Delerue, Alexander Courage would be Alex North, Joseph Mullendore would be Franz Waxman, Jerry Fielding would be Jerry Fielding and Samuel Matlovsky would be Vic Mizzy) with a dark, bombastic and motivic style that yielded some of the show's most atmospheric and frequently-used cues. (In addition to the above three first season scores, Steiner wrote partial scores for first season's "Balance of Terror," "What Are Little Girls Made of?" and "The City on the Edge of Forever," music for second season's "Mirror, Mirror," "Who Mourns for Adonais?" and "By Any Other Name" and third season's "Spock's Brain" and "Elaan of Troyius," plus library cues, an arrangement of Courage's theme music and an interpolation of "The Star-Spangled Banner" for a key scene in "The Omega Glory"). Steiner's choices for the first album were beyond reproach: "The Corbomite Maneuver," with its polytonal, whirling figure for the cube probe and the menacing four-note fanfare for the giant spaceship Fesarius, set the tone musically for the first season: dark, heavy and mysterious. And "Charlie X" presented a plethora of motifs used throughout the series: the striking "zap" chords that accented Charlie's use of his power, the lovely ascending/descending scales played by piano and woodwinds used to illustrate activity aboard the ship, and Steiner's almost soothing scoring of the confrontation scenes between Charlie and Kirk: a gently fluttering, ascending/descending arpeggio played by woodwinds or cellos over long, sustained brass and woodwind chords.

"Mudd's Women" doesn't measure up to the preceding two scores; it's notable mainly for its flyby transitions, scored with ascending chords played by horns with xylophones striking in counterpoint. A buzzing electronic effect used for the appearance of the Thasians in "Charlie X" doubles here as a keynote for the "Venus Drug." Steiner's conducting throughout the album captured and even improved on the distinctive sound he created for the series. He did as well on Sol Kaplan's "Doomsday Machine" music, presented in a suite of Matt Decker's suicide run down the "planet killer's" throat in a shuttlecraft, and Kirk's subsequent piloting of doomed starship

Constellation on the same course. Kaplan's rhythmic, alarming fanfare for the alien machine is a *Trek* hallmark, but this music deserved (and was later granted) a more complete presentation.

Label X's second *Star Trek* album (LXCD 704, 4 tracks - 45:53) revealed a method behind the label's choices of material. *Volume 2* features four scores: Joseph Mullendore's "Conscience of the King," Jerry Fielding's "Spectre of the Gun," Sol Kaplan's "The Enemy Within" and Samuel Matlovsky's "I, Mudd." With Gerald Fried and George Duning represented on the first Label X album, Alexander Courage on *Crescendo's*, and Fred Steiner on Varèse Sarabande's, Label X had made certain that every composer who'd ever written a *Star Trek* score now had his music recorded on an album.

The second Label X album had the advantage of variety, and the recording of Sol Kaplan's unforgettable "The Enemy Within" score alone makes it worth purchasing. Kaplan's music was unmistakably *Star Trek* and forms a yardstick by which to judge the other three scores, stylistic departures for the series which consequently were not tracked nearly as often as Kaplan's cues.

Joseph Mullendore's "Conscience of the King" is in some ways a throwback to Hollywood scoring of the '40s, with a lush romantic theme that dominates the suite arranged for the album. Much of Mullendore's more interesting material, particularly the delicate period piece written to underscore the scene from *Hamlet* at the episode's opening, is omitted in favor of the love theme. Unfortunately, this leaves the suite thin and underdeveloped. Kaplan's music quickly supplants it in the memory. Perhaps no *Star Trek* composer wrote richer or more fully-developed material than Sol Kaplan. Although he wrote only two scores for the series, his music was tracked endlessly throughout the show's episodes. "Enemy" begins with a treatment of Courage's fanfare; stated broadly by horns and ornamented by piccolo glissandos, this flyby motif became a virtual signature theme for the series. The rest of the score is dark and violent, plunging into a pounding, four-note ostinato derived from an inversion of the Courage fanfare—Kirk's theme literally turned inside-out to illustrate the twisted nature of his double. The theme dominates the score, pummeling the other familiar motifs into submission with the ostinato or slyly insinuating itself with woodwinds in its fully-stated incarnation.

By contrast, the original fanfare is heard in muted passages of warm but plaintive string writing, including a heartbreaking cello solo, echoing Kirk's weakened and indecisive state. At times, Bremner's conducting isn't up to the task of hitting Kaplan's violent, complex rhythms, but his handling of the quieter moments is superb.

Jerry Fielding's "Spectre of the Gun" score is another deviation from the series' style, and it gains a lot in separation from its desperate episode. Experienced on its own, "Spectre" is quite inventive, written in Fielding's distinctive, subdued style. After a brassy variation of the Courage fanfare, Fielding weaves a number of ethereal textures to evoke the mystery of the Melkot space buoy and planet. Then the episode and score take a left turn into a satire of western movie clichés, complete with harmonicas, an out-of-tune player-piano, and a surprisingly haunting romantic passage for woodwinds.

Like Joseph Mullendore, Samuel Matlovsky contributed only one *Star Trek* score, "I, Mudd," an abbreviated effort written in a kind of atonal, comic chamber form. Self-consciously "zany" and quite brief, this effort is notable only for completing the canon of *Star Trek* composers.

Next issue: Still more old show CDs...

An *FSM* agent found the following solicitation on the control room coffee table of a Los Angeles scoring stage. It was reportedly addressed "Attn: J. Horner or Current Resident, Malibu, California":

ARE YOU A SHOSTAKOHOLOGIC?

To answer this question ask yourself the following and answer yes/no as honestly as you can:

1. Do you lose time from work due to stealing from Shostakovich?
2. Is stealing from Shostakovich making your home life unhappy?
3. Do you steal from Shostakovich because you are shy with other people?
4. Is stealing from Shostakovich affecting your reputation?
5. Have you ever felt remorse after stealing from Shostakovich?
6. Have you gotten into financial difficulties as a result of stealing from Shostakovich?
7. Have you ever been arrested for scoring under the influence of Shostakovich?
8. Does your stealing from Shostakovich make you careless of your family's welfare?
9. Has your ambition decreased since you've stolen from Shostakovich?
10. Do you crave Shostakovich at a definite time daily?
11. Do you still hear Shostakovich's 5th Symphony the next morning?
12. Do you have a dog named Apostolov?
13. Do you steal from Shostakovich to escape worries or trouble?
14. Do you ever find yourself stealing from Shostakovich alone?
15. Have you ever had a complete loss of memory as a result of stealing from Shostakovich?
16. Has your physician ever treated you for stealing from Shostakovich?
17. Do you steal from Shostakovich to build up your self-confidence?
18. Have you ever been to a hospital or mental institution due to stealing from Shostakovich?
19. Did you begin stealing from less intoxicating composers (Khachaturian, Prokofiev), later "graduating" to the more lethal Shostakovich?
20. Does your wife call you "Dmitri"?

If you have answered YES to any one of the questions, there is a possibility that you *may* be a Shostakoholic.

If you have answered YES to any two, the chances are that you *are* a Shostakoholic.

If you have answered YES to any three or more, you *are* definitely a Shostakoholic.

We have admitted we were powerless over Shostakovich, that our lives had become unmanageable, and that a power greater than ourselves (Stravinsky) could restore us to sanity. If you have a Shostakovich abuse problem, come to a Shostakovich Anonymous meeting where you can benefit from the support of all walks of life who share your affliction.

God grant me the serenity to accept the things I cannot change, courage to change the things I can, and the wisdom to write my own damn music.

COLLECTOR'S CORNER

by DR. ROBERT L. SMITH

INDUSTRIAL SOUNDTRACKS

While reviewing promotional soundtrack albums for last month's column, I came across several industrial promo LPs, the most famous of which is the well-known *Rhapsody of Steel* by Dimitri Tiomkin. This bombastic and highly charged score was composed for an animated short film by the same title produced exclusively for United States Steel Company in the late 1950s. It has long been a cornerstone of soundtrack collecting.

The *Rhapsody of Steel* album has a beautiful die-cut cover, containing a full color book outlining the story of steel production and summarizing the movie. Side one contains the pure orchestral score while side two has the fully mixed soundtrack with narration by Gary Merrill. Record number is JB-502/503 (RRS=9). Reported stereo copies have never been confirmed and are probably only a rumor. The LP appears to be in better supply than most collectors would indicate.

Republic Steel produced an album following *Rhapsody* entitled *The New World of Stainless Steel*. This mono release has a rainbow spectrum of colors on the cover. The score is uncredited and ranges from jazz to jazz trio forms. Again, one side contains the music only, the other a fully-narrated soundtrack 15 minutes long. RCA L8-OP-5736; Relative Rarity Scale=7?

Several years passed before the aluminum industry followed suit. Composer Marion Evans delivered a varied score for *Race for the Wire* produced by the Anaconda Wire and Cable Company. Style ranges from big band to jazz waltzes in the five-track album. Both side one and two contain the identical five tracks: "Highliner,"

"Bossa Bikini," "Red Gold," "White Gold" and "Race for the Wire." The nail-biting plot involves a utility executive and industrial salesman both promoting the many uses of aluminum wire. XB-491 (RRS=6).

In 1968, the Gas Industry sponsored several TV specials including the fine Rankin/Bass productions of *Mouse on the Mayflower* (animated) and *The Little Drummer Boy*. Music and lyrics were by Maury Laws and Jules Bass, delivering excellent work for each show. Tennessee Ernie Ford narrated *Mayflower* while Greer Garson did *Drummer Boy*, backed by the Vienna Boys Choir. Record number is GRC 11398 (RRS=8?).

Regionally here in the Midwest, at least one other promo has surfaced. The Chicago Tribune released an album entitled *Big City Paper* with, again, a jazz-flavored score on one side only. No number or credited composer.

The most desperately sought-after industrial promo is *American Road*. Reported to be a mono ten inch, this record may have been released by the Ford Motor Company through its dealerships in the 1950s. Soundtrack was composed by none other than Alex North; RRS=10.

Outside of *Rhapsody of Steel* and the mysterious *American Road*, these albums really are only curiosity items for the collector. The music is at best generic, reminiscent of those grade school science films we all know and love.

More on Cinerama: One of our German readers, Wolfgang Maier, writes to tell us of a Cinerama compilation album released in the U.K. in the late 1950s. Entitled *The Musical Wonders of Cinerama* (Nikris LP RUM 1), this top-rare, non-commercial demonstration LP contains original soundtrack excerpts from the following: *South Seas Adventure* (14:10), *Search for Paradise* (6:40), *Cinerama Holiday* (7:50), *This Is Cine-*

rama (13:30), and most importantly, an 11:05 suite from *Seven Wonders of the World*, the only existing original music from this film on LP. [Re: Cinerama, see also the Mail Bag. -LK]

Audiophile Update: In the never-ending quest to provide outstanding musical listening experiences for our readers, I recently reviewed several "Super Disc" lists published by *The Absolute Sound* (from FSM's distributor, Pearson Publishing) over the past two years. Although predominantly classically oriented, they do now publish a list of outstanding audiophile soundtracks. Along with *Casino Royale* (yawn), many other soundtrack LPs have now ascended to this lofty perch including: the RCA Living Stereo pressing of Mancini's *Hatari!*, Rózsa's re-recordings of *Ben-Hur* and *Quo Vadis* on London Phase Four Records (superb), Williams's *The Missouri Breaks*, Varèse Sarabande's pressings of *The Emerald Forest* and *Starman*, Homer's *Glory* (in the waning days of the LP) and most of the London Phase Four Bernard Herrmann compilation LPs, chiefly *The Mysterious Film World* and *The Fantasy Film World*. (I would also nominate Mancini's *Victor/Victoria* LP for audiophile status as it's a knockout in sound quality.)

Recordings are assessed for clarity, imaging, centerfill and stereo effect to qualify for audiophile status. Many of the above (in a clean pressing and on good playback equipment) will far out-perform the same CD release in A/B comparisons. (*Attention Stiff Upper Lip CD-Only Collectors: Try it, you'll like it! The best kept secret in soundtrack collecting!*)

Ascension to the "Super Disc" list virtually guarantees escalation of value to \$25-30 for each LP as non-soundtrack collectors flock to buy them.

Dr. Robert L. Smith can be reached at 2641 Twin Oaks Ct #102, Decatur IL 62526.

YOU'RE END-TITLED

TO HEAR IT by BILL BOEHLKE

There's just no satisfying us collectors. We sit through a movie and pay close attention to every musical note. "The score is a must!" screams the brain. But lo, when that CD gets its maiden spin, we scream again: "It's missing the end titles! Aaaaargh!" And short as they may be, many times those same CDs don't include the actual main titles either. Fortunately this sort of juvenile behavior seldom occurs. And now, with a little computer technology at your fingertips, it need never happen again.

To paraphrase from the old Steve Martin routine: "First-get-a-computer-now...." I work for a multimedia company producing CD-ROM software, and we have a lot of 486DX models with sound capturing capabilities. While CD and DAT are the primary sources we use for sound, a little experimentation reveals that VHS decks and laserdisc players can also easily work as audio sources. And with that, you suddenly have a new way to fill out your listening tapes with those great missing end cues. Rental tapes are easy to come by, and you can fast-forward right to the end. (Just be sure to rewind them!)

The main ingredients are a computer with sound recording capability and a good sound card. We use the Monterey Turtle Beach board, which delivers excellent sound and has a number of effects features. These boards don't come cheap, but there's a large variety to choose from. Computer stores can have a nice selection, but the mail order companies have the best prices. The sound-capturing device we use is WaveEdit, a part of Microsoft Video for Windows 1.1.

Anyway, most of us have VHS decks, so we'll use this as our audio source example. Since computers have a single input and output for audio, you'll need an RCA y-adapter along with a phone jack in order to make a proper hookup. These glut the shelves at your local Radio Shack-type stores. Plug the VHS left and right audio cables into the y-adapter twin cables, plug the phono jack into the single end, and then plug the jack into the audio-in on your computer. Don't worry, you haven't bridged to mono here.

Check the audio setup on your computer for proper settings (record input/IN, CD input/AUX, etc.), then cue up and play your VHS tape. Check the levels during the loudest passages and adjust so the sound isn't distorted. Most sound cards offer level indicators and slider controls that let you set the tone, as it were. As far as the sound capture mode settings, try stereo/8 bit/22.5 kHz as your default. The playback sounds identical to the original to these ears, and any higher settings will only eat up more memory without giving any noticeable improvement in sound. About ten megabytes of free memory should be enough to capture a five or six minute cue in stereo.

When all looks ready and your VHS tape is cued, click the record button on your computer, and then hit the play button on your VHS deck and let it roll. When the music ends, click the mouse button to stop recording, then move into the edit mode to remove any garbage or silence on either side of the track just recorded. WaveEdit has a number of cool features that allow you to cut, copy, paste, delete and basically rearrange the audio track you just recorded. But again, if it's an end title you're working with, chances are you won't need this stuff.

Once your track is trimmed and ready, it's time

to record it back to your audio cassette player. Move the y-connector to the computer's audio-out, and the left and right cables to the cassette inputs. A little experimentation may be needed to match the levels from your original CD or LP with that of your digitized end title. Remember too that the music from the VHS tape or laserdisc may sound a little different from what you hear off your CD or LP; that's because the music tracks were equalized, processed, etc. for their respective formats, and as a result may sound different. Some sound cards have built-in equalizers, which you can experiment with in playback. Or if you have an equalizer as part of your stereo system, try patching the computer audio output into that, and then into the cassette deck.

Finally, when it all sounds like it came from one big happy master tape, hit the record button on your cassette deck, and then click on the play button on the computer. Be sure to give yourself two or three seconds of silence following the last cue on your cassette, which gives a natural pause and lead-in to the end title. After your cue plays to its final crescendo/fade-out/whatever, stop the tape and rewind to the final few seconds of the previous cue. Then enjoy.

Patton, Wyatt Earp, Robocop 3, Capricorn One... bring 'em on!

If this sounds too complicated, hook the audio output of your VCR directly to your tape deck. It's what I do, and beats holding the microphone up to the TV speaker. Rent the few laserdiscs which have music isolated on secondary audio channels—albeit usually in mono and with varying volume—and make yourself complete score tapes! (These include Chinatown, Islands in the Stream, Obsession and Ben-Hur.) Just don't sell them, or all our asses will be sued. -LK

BOOK REVIEWS

by ROBERT HUBBARD

Music in Film and Video Productions

DAN CARLIN, SR. • ISBN 0-240-80009-5, Focal Press (Butterworth-Heinemann), Stoneham, MA 1991, 173 pp.

Elevator Music: A Surreal History of Muzak, Easy-Listening and Other Moodson

JOSEPH LANZA • ISBN 0-312-10540-1, Saint Martin's Press, New York, NY 1994, 280 pp.

Most of the books reviewed in this semi-regular column have fallen into one of two categories: analysis/criticism and biography. "Technical information" should fall into its own category, but frankly I had yet to find a work that concentrated solely on the technical. That was before I came across *Music in Film and Video Productions*.

This book was written by Dan Carlin, Sr., one of the most respected music editors in the business. What Carlin has done is explain in detail all the processes that go into providing music for a picture, from pre-production to recording and mixing. You learn the difference between a "music supervisor" (the person with knowledge of and connections to the recording industry, i.e. the one who gets the songs) and a "music coordinator" (the person who makes the original music budget and works with the composer); the concerns involved in transferring film to video and main-

taining synch; time codes; the use of prescore and playback on productions (usually musicals); the job of the music editor and engineer, etc.

Carlin explains the use of tracking; how a temp score is assembled, its function and pitfalls. Also explained are legalities involved with union regulations during recording the score, synch licenses (use of songs and previously recorded music), publishing (ASCAP and BMI) and public domain. As such, the book is interesting reading for those with an interest in film music, but is much more essential for those who are actually involved with film production. Specifically, film students, independent filmmakers and beginning composers need this. It's fairly expensive, but relatively easy to order (Barnes & Noble had copies in the \$35 range). The casual reader might feel that's too pricey, but then the casual reader won't get much out of this anyway.

Some people might be wondering what something titled *Elevator Music* is doing in a review of film music books. I had picked it up as light summer reading for a couple of days; about a quarter of the way through, I decided to review it. Why? Before you say "This has nothing to do with film music," think again. There are a lot of correlations between the two; refer to Claudia Gorbman, *Unheard Melodies*. Also, for the culturally deprived, mood music has undergone a resurgence and a re-evaluation by many people, spurred by the publication of the ReSearch

books, *Incredibly Strange Music Vol. 1 & 2*, of which film music is sort of on the periphery.

Elevator Music is also peripheral to other books on soundtracks, but film music does have substantial mention. Mainly a history of "atmospheric music," author Joseph Lanza packs an enormous amount of research into an informative and fun read. You might begin reading with preconceived notions, but Lanza's tone and information is such that the book will leave you willing to investigate most of the groups and recordings mentioned. As to the connection to film music, Chapter 7, "Emotional Archives: Background Music in the Movies" deals specifically with film scores, with mention of Richard Addinsell's *Warsaw Concerto*, Herrmann's score to *Hangover Square* and composer Robert Farnon. Specific music libraries are mentioned (KPM, DeWolfe) as well. If this isn't enough, then how about Nelson Riddle, Les Baxter, David Rose and Morton Gould who also appear in the book and have contributed to elevator music? Chapter 11, "Elevator Noir," looks at the darker moods, with a nod toward *Psycho* and *Carnival of Souls*. Topping it off is an interview with Angelo Badalamenti, who talks in brief about the music for *Twin Peaks: FireWalk with Me*. This book is well worth your time; at the very worst, it will be a pleasant diversion, and it just might send you to your local used record stores and garage sales in search of "elevator albums."

SOUNDTRACK ALBUM ODDITIES: PART VI A - CDs vs. LPs

by ANDREW A. LEWANDOWSKI

CDs have brought about the advantage (or disadvantage) of giving the film music collector more of a score than was previously available on LP. In this segment we will examine differences in content between LPs and their subsequent CD reissues. Extra cuts are often listed for two reasons: The addition of certain cues to a CD is often a major selling point (Intrada's *Planet of the Apes* CD with "The Hunt," for example) and considering the high price of CDs, collectors may want to know how much additional music and what cues they are getting for their money. Send any corrections to Andrew Lewandowski, 1910 Murray Ave, South Plainfield NJ 07080-4713.

The Abdication: Nino Rota's fine score to this 1974 film had its first LP release in Italy in 1986 on the Intermzzo label (IM 008). The album contained 11 bands. In 1994 Intermzzo reissued an expanded version on CD under its Legend label (CD 13). This disc has 22 bands; additional music includes "Christina, the Queen" (3:12), "Cardinals" (2:25), "Thoughts" (2:24), "Holy Mother Church" (0:51), "Cardinal Azzolino" (1:16), "Gloria in Excelsis Deo" (0:21) and "Impossible Love" (2:15). The common tracks on both albums vary in length with some being longer on the LP and some longer on the CD. Most notable are "The Abdication" (3:48 LP vs. 1:26 CD), "Deer-hunting" (1:18 vs. 1:49), "Christina's Despair and Solitude" (3:45 vs. 2:36) and "Christina's Decision" (1:44 vs. 0:56). Other tracks vary by 15 seconds or less.

A.D.: Lalo Schiffrin's score to this telepic of the rise of Christianity amidst the might of the Roman Empire was originally released in 1985 on a U.K. LP (BBC REB 561) with 18 selections. The score was issued in 1992 on a Belgian CD (Prometheus PCD 112) with 29 bands of music. The CD contains 14 bands not found on the LP. These are: "March of the Gladiators" (2:00), "Wedding Dance" (1:44), "Zealots' Attack" (1:18), "Roman Poison" (2:16), "Roman Party" (2:10), "Valerius's Fear/Psalmodie" (2:44), "Nerva" (1:55), "Roman Procession" (0:59), "Roman Menace" (1:19), "Wedding Dance #2" (1:59), "In Remembrance of Love" (2:43), "Tiberius's Journey" (1:22), "Roman March" (0:44) and "The Fires of Rome/The Murder of Caligula" (5:00). The LP, on the other hand, has three selections not found on the CD. These are "Gladiator School" (1:39), "The Majesty of Rome" (2:00) and "Roman Legion" (2:14).

The Addams Family: The U.S. CD (RCA 61057) of Vic Mizzy's music to this popular TV series additionally contains the vocal version of the main theme as heard at the beginning of the show. The original LP (RCA LSP-3421) and its reissue both contain an instrumental version of this theme which is also included on the CD.

The Alamo: Dimitri Tiomkin's score to this John Wayne epic was originally released in the U.S. in 1960 on a Columbia LP (CS 8358/CL 1558). It was reissued in France in the late 1970s (CBS 62048, 70224) and as part of a six record box set (CBS 83121). It was also reissued in Japan (CBS/Sony 25 ap 805). In 1988, as part of a compilation CD titled *The Film Music of Dimitri Tiomkin* (Columbia CK 44370) a previously unreleased selection was included titled "Love Scene" (6:35). In 1989 the score was released on

a Varese Sarabande CD (VSD-5224) in the U.S. but it did not contain the "Love Scene" selection. (Note: An expanded CD edition of this score is expected from Sony in February or March 1995.)

The Alchemist: Richard Band's score to this 1985 horror film was released on Side 1 of a Varese Sarabande LP (STV 81262) with 11 bands containing 15 cues. In 1993 Intrada reissued the score on the "back side" of *The House on Sorority Row* CD (MAF 7046D) with 8 tracks. These incorporated all the music from the LP and added an additional 4:15 to the last selection titled "Aaron's Last Fight" (6:49).

Alexander the Great: Mario Nascimbene's score to the Richard Burton-starring 1956 film was first released in the U.S. on LP (Mercury MG 20148) with 12 bands. In 1982 the album was reissued intact in Australia (same label and number). In 1989 the score was partially reissued in Italy on CD (Legend CD 5) along with *Barabbas* and *Constantine and the Cross*. This CD contained only 8 tracks. Missing are: "Olympia's Party and the Burning of Alexandropolis," "The Battle of Cheronaea," "Memnon's Death and Storming of Miletus" and "Roxanne's Theme."

Amore piombo e furore: Pino Donaggio's score to this Italian western is represented by three extra tracks on the Belgian CD (Prometheus PCD 117) not found on the original Italian LP (Cinevox 33.123). These are "The Range" (2:05), "Mexican Song" (3:18) and "The Range (variation)" (2:06).

Angel Heart: Trevor Jones's score to this 1987 supernatural detective story was released on LP (Antilles 7 91035-1) and CD (Antilles 7 91035-2). The LP contains 11 selections whereas the CD only has 10. Due to contractual reasons the track titled "Soul on Fire" sung by Lavern Baker is omitted from the CD. Also, the track titled "Girl of My Dreams" is shown to be performed by Glen Gray and the Casa Loma Orchestra on the LP cover and label and on the CD label. However, the LP actually contains a sax solo played by Courtney Pike in the film. However, the CD does contain Glen Gray's 1939 version of the song.

Antony and Cleopatra: John Scott's score to this famed tragic romance was originally released in 1972 in England on an LP (Polydor 2383-109) with 15 bands of music. The score was faithfully re-recorded and issued on CD by Scott on his JOS label (JSCD114) with 18 cuts. The additional cuts are "Overture" (9:17), "Undying Love" (3:38), "Cleopatra Deserted" (1:38) and "One Last Night of Love" (3:02). The following selections are also longer on the CD: "Pompey" (1:58 vs. 1:25) and "The Battle of Actium" (6:16 vs. 5:10). The LP contains one selection that does not appear on the CD: "One Will Tear the Other" (0:57).

Un ascenseur pour l'échafaud (Frantic): This Miles Davis jazz score was originally released in the U.S. on an LP from the Fontana label (MGF-27532/SRF-67532). Highlights were later issued on LPs from Columbia (CL 1268 and reissue CSP ACL 1268). In 1989 the entire score was released on a Japanese CD (Fontana 28 JD 10170) with 26 themes, including six not previously released.

To be continued...

THE ADVENTURES OF RECORDMAN

by R. MIKE MURRAY

RECORDMAN'S FAMILY REUNION

When I saw Recordman in a store a few weeks ago, he was in a happy mood (for a change), bursting with enthusiasm. "Hey, RM," I queried, "why so joyous? Find a sealed LP from 1958?"

"Nope," he beamed. "I'm going to a family reunion next weekend, and hope to see some cousins and other relatives I haven't seen in ages. Should be a great time—hey! Why don't you come along and meet my extended family?"

I shuddered with panic, realizing I had no good excuse to avoid this happy event. "Well, ah..."

"Great, love to have you with me and the gang," said he, turning back to the record bins. "Pick you up Saturday morning at ten."

I spent the rest of the week trying to come up with a reasonable, face-saving excuse and failed. "Well, it can't be too bad," thought I. "After all, he's cool and has a heart of gold—his family's probably similar," I sighed.

On the appointed day RM whisked me off in the Recordmobile (which features black vinyl upholstery, of course) and we motored leisurely to a beautiful mansion by the sea. "Oh, wow," I said as we entered the gates, "I didn't know you had rich relatives. Who lives here?"

"This is 'McIntosh,' the summer estate of my Uncle Audioman. He's quirky, but harmless. He came of age in the early 1950s and made his fortune in sound reproduction equipment. Did you know that every time you use the phrase 'high fidelity' he gets a royalty? He also owns the copyrights to the words 'soundtrack' and 'film score.' Gets two cents every time those words are printed or spoken—one cent if anyone even thinks them! Better tell your pal, Lukas, so he can expect a day of reckoning in the near future from Uncle's accountants!"

"Uncle Audioman has the world's most elaborate music system. He's got a \$10,000 turntable, \$9,000 CD player and speakers the size of a '61 Cadillac. His phono cartridge cost more than my entire system—and that's just his system this week, he changes components monthly. He has to have the newest, 'best,' most powerful and expensive equipment made. It's rumored that he can never actually hear an appreciable difference between a \$500 and a \$5,000 speaker—but he likes the bells and whistles, and has to have the newest. He subscribes to all the audiophile magazines and has a 10,000 watt (per channel) R.M.S. pre-amplifier. The main amp is housed in, actually is, the guest house, and since he eschews transistorized anything, everything is tube powered. It also provides the heat for the local village. You know, however, I don't think I've ever heard him play a musical piece completely through—he's always just demonstrating the 'sound' to people. I don't think he knows Goldsmith from Garth Brooks."

As we wandered about the spacious grounds, a slightly middle-aged man wearing a sweatshirt depicting a white dog staring into a horn came rushing over. "RM," said the newcomer, "I was hoping you'd show up! Have you found anything new for me lately?"

"Cousin Audiophile! Good to see you again," RM beamed, embracing him warmly. "Sorry, nothing for you this time. I do mostly soundtracks now, and audiophile LPs are scarce in this field—I'll keep my eyes open for you, however."

At this, the gentleman immediately turned away and went running over to corral the next visitors. RM shrugged and said, "Don't mind him—he's not too suave, but you should see his collection! Cousin Audiophile collects only vinyl also, but he limits himself to what are now considered 'audiophile' recordings. He doesn't care what sort of music or voice is on the recording so long as the quality of the pressing is of a premium standard. He collects mainly the old RCA 'shaded dog' classical albums (first pressings only), London 'Bluebacks' and drools for any in the Mercury 'Living Presence' series. Lately he's been picking up the MFSL and Naxos recordings as well, and will sell you down the river for some of the Sheffield pressings. He is a true collector of the medium, and the message be damned. He and Uncle Audioman make a good father-son team. Audiophile loves to play his stuff on Audioman's equipment, but Audioman is continually changing the records too quickly. You should hear their arguments. It's fun to watch."

As we ambled on, RM spied a woman who had just stepped from the frame of *American Gothic*. "Auntie Completist, how've you been?" he gushed, kissing her lightly on the cheek.

"Why, if it isn't little Recordboy, all grown-up," she smiled, able to hug him by standing on her tip-toes. "Brother Audioman said you might come, and I've been dying to ask you if you have access to the latest CD version of *Blade Runner* which I need desperately!"

"But Aunt Completist," Recordman pleaded, "don't you already have the vinyl disc and the first nine CD versions?"

"Well, of course, you silly boy. But I heard the new disc has an extra two second cue from the android's death scene, and I absolutely need this copy," she implored. (Gentle Readers: the collector's utilization of "need" loosely translates as "to covet in an unnatural way or manner.")

"Sorry, Auntie," RM said, "the word is that only five copies were released in a promo version, and Cousin CDboy snapped them right up. Alas, he then proceeded to intentionally destroy four of the discs. Voila! Instant rarity."

"Oh, that child," she sighed, "what is this family coming to!" She turned and left abruptly, leaving RM and me standing in the gazebo.

"Auntie Completist's collection is envied by many," RM grinned. "The Library of Congress calls her with questions sometimes. She will buy all different versions of a score, and even other copies of the exact same score if it differs by label, cover design, wax color or format, for example. CD reissues are a must. She never bothers throwing out the old version, nor does she listen to it either. She just likes to look at them—to her, it's like collecting stamps and their variations. If she obtains the latest CD of *Blade Runner* she will qualify for FSM's Award of Theoretical Completion, a highly coveted honor. She is the honorary patron saint of the budget labels."

Just then, who should stroll over but CDboy. "Hey cousins, what's up?" he smiled. "Weird people here—strange family—strange genes, huh?"

"Just don't forget, you are part of the family, CDboy, and share all of our genes," RM huffed. "After all, we all know who writes to FSM 'desperately needing' that wonderful score to *Cherry 2000*. Who was it who was the charter member of Varèse's limited edition CD Club? Wasn't it you who drove everyone crazy (including John

Debney) to get the *Hocus Pocus* promo disc? Didn't you make the 'donation' to the SPFM last year for the Goldsmith dinner CD?"

"Hey, lighten up, RM," he said, somewhat embarrassed. "I know the blood of Recordman's Legions (CD Cohorts Division) flows in my veins, but it's not my fault—I was born into it and now I'm hooked. Can't something be done about this damned disc on my back?" he pleaded. "Must I go through my life like this?"

"Fortunately, yes," Recordman grinned. "There is no known cure and it has served the Family well over the decades. Haven't you realized yet, that with the semi-exception of Cousin Musicman, we're all obsessively related, and even he is composer driven?"

"Here I am to save the day!... Someone mention my name?" Musicman announced as he bounded into our group. "I was just driving by and heard these enchanting yet provocative sounds coming from the dunes. So, what's going on?"

"We're all learning about Recordman's family tree," I ventured.

"Well, that should be easy since we all know it doesn't branch," Musicman chuckled, highly amused. "What do you people do on a really slow day?"

"For starters," Recordman hissed, "we like to begin our day by writing lengthy letters to FSM about perceived insults to certain composers whom we view as godly and for whom we've formed a heroes fan club. Then, by lunch we're heavy into analyzing our score for the day—today the topic is *Cocoon: Masterpiece of the Ages*. Usually by dinner, we like to sit around the fire and tell funny Bernard Herrmann stories."

"Okay, I get the point, RM," spake Musicman, in his normal atonal, yet strangely intense and insightful, artistically dubious manner. "Is it true that somehow our tender vines are intertwined in this great mandella of music, and that you and I (gasp!) are actually related?"

"Of course we are, Cousin MM—we can't live and flourish without each other. Of course, it's true all of the Family really does need a life," Recordman said, making a conciliatory gesture. "However, this does function as the closest equivalent to reality any of us is likely to recognize, if only for the pleasure, in whatever form, it gives us all," he laughed.

"Then it's true," I wondered aloud in a moment of true epiphany, "your people are everywhere, invisible to all of the rest of the world."

"Hey, relax, you make it sound like *Invasion of the Body Snatchers*," Recordman smiled. "We're your next door neighbor," CDboy chimed in. "Yea, and you will be hearing from us in the future," Uncle Audioman boomed. "We will be collecting each and every one of you separately," Aunt Completist chuckled, pointing her index finger in my direction. "Groovy!" laughed Cousin Audiophile. Even Musicman jovially joined in, as the first purple shades of evening approached: "Listen closely to the music of the night. Join us now!"

At that, they all laughed, placed their arms around me and whisked me into the main banquet hall. There, in a ceremony accompanied by a real theremin and the soundtrack to *Spellbound*, I was formally initiated as an honorary member of Recordman's Family.

Recordman, aka Mike Murray, can be reached at 8555 Lamp Post Circle, Manlius NY 13104. Other Recordman relatives include Movieman, Coverman, Videoman, Laserdiscman, Composeran, the paranoid Unreleasedtapedman and the ever-complaining SeventyminuteplusonlyCDman.

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